A CONTEMPORARY STUDY OF MUSICAL ARTS

INFORMED BY AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

VOLUME 4:

ILLUMINATIONS, REFLECTIONS AND EXPLORATIONS

Indigenous musical arts in Africa is definitely not an indulgence of sonic euphoria

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 4

Author: Meki Nzewi
Music typesetting & illustrations: Odyke Nzewi
Reviewer and editor: Christopher Walton
Copy editor: Hester Honey
Proofreading: Chérie M. Vermaak
Book design and typesetting: Janco Yspeert

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Contents

Foreword v

PART 1: Philosophical illuminations 1

1. The lore of life 3
2. Philosophy and aesthetics in African musical arts 23
3. The junction of music, space and humanning 39
4. Your blood in me, my blood in you 56

PART 2: Theoretical explorations 67

5. Theory and cognitive research of African musical arts 69
6. Analytical procedure in African music: sounding traditional solo aesthetic 95

PART 3: Indigenous African dramatic theatre 117

7. The indigenous African concept and practice of drama – the spirit manifest theatre 119
   Part I: Concept, categories and roles – ethnological perspectives 119
   Part II: Spirit manifest drama: reorientation for contemporary continuum 139

PART 4: Issues in contemporary education 155

8. My knowledge inheritance is authentic and contemporaneously relevant 157
9. Musical arts education in Africa – a debate: Anri Herbst & Meki Nzewi 172
10. Music education in the 21st Century – challenges and considerations: Chats Devroop 199
11. Dance in musical arts education 207

PART 5: Reflections on science and technology 219

12. African musical arts – managing uniqueness within techno-deculturing 221
13. Effective technology for recording African indigenous music instruments: Odyke Nzewi 278

PART 6: Postscript 283

14. Backdrop to music and healing in indigenous African society 285

Appendix: Audio music illustrations and samples 291

Foreword

This volume of *Illuminations, reflections and explorations* concerning African indigenous music, dance, drama and humanness adopts multiple perspectives to examine and discuss the same key ideas, themes and issues in various chapters. This considered approach conforms to the African adage that says "You cannot grasp the full artistry, meaning, grandeur and mysteries of a performing spirit manifest by rooting your viewpoint on one observational spot or analytical perspective." It is most illuminating to deliberate about and argue an object of perception or study by changing the position for contemplation and, therefore, interpretative perspectives, which is what disciplinary scholarship is about most of the time. African creative theory is marked by the performance principle and theory of cyclic development of the structural inside of a known framework or viewpoint. New insights and potent energies are generated when the same theme (musical arts or otherwise) recurs in varying contexts and dimensions.

In indigenous Africa, the musical arts become a subtle but prodigious supernormal force that transacts the issues of life, health and death. At the indigenous musical arts sites, human and societal systems are queried, negotiated and sometimes effectuated musically. The musical arts generate a conducive, spiritual disposition for engaging with sensitive issues of life. It is practicable to rationalize the same aspiration into the philosophy and methodology of contemporary musical arts study, performance and discourse. Some of the arguments and opinions in this volume are frank, forthright – a key attribute of indigenous African musicianship, querying societal issues and trends as the outspoken conscience of the musician's society or human constituency.

The indigenous African conceptualization is holistic – the cosmological thought system starts by envisioning, perceiving and construing the whole, the unity. Some of the articles in this Volume have adopted holistic lenses in examining and interpreting specific issues and manifestations in African indigenous musical arts. Unity or the vision of the whole is the foundation on which to construct, distinguish and foreground the constituent elements at the sequenced levels of subunits or group coherence. Finally the nature of the isolated component makes sense in the context or knowledge of the telescoped levels of the overarching cosmos. Hence, no single individual is deemed or rated greater than the group. In the social-political dimension, the society as a whole is given the first consideration, thereafter, in telescopic order of importance, the member communities, the compounds, the nuclear families and, finally, the individuals. In the musical arts, ensemble or group play is heard (type/style), reasoned (context/objective) and assessed (compositional/artistic merits) first, as a holistic construct, before apportioning merit or demerit to constituent sections or parts. The group play is thus more important than any solo play or individual contribution. The musical arts cannot make African sense and meaning when discussed or experienced only as sonic or choreographic or dramatic abstraction, that is, as a non-socially/politically/medically/religiously ballasted experience. The musical arts indigenously recreated and performed the African cosmos. That was before the philosophies of

individualism and isolationism and exogenous religious, societal and economic doctrines came to corrupt and to diverge the modal mind of Africans, resulting in the contemporary social schisms, insecurity of the individual and poverty of mind and means. In the original Africa, a person was not allowed to be poor and isolated when the family, the compound group or the community, in that telescoped order of responsibility, had the shared wherewithal for sustenance.

This volume of *A contemporary study of musical arts* is a collection of essays that discuss the musical arts of Africa from different but not mutually exclusive scholarship perspectives: **Philosophical reflections, Theoretical issues, The indigenous concept of drama, Issues in contemporary education, Review of science and technology** and an anecdotal **Postscript**. Certain central themes are argued from varied philosophical perspectives and analytical introspections in different essays – according to the principle of recycling to accrue or imprint depth of essence – in order to underline their centrality in African musical arts discourse. The perspectives argued in the essays are infused with strong breaths of African ancestral sensitization and loyalty, and may in all likelihood stagger or even upset purist or resolute hegemonic scholars. The recycling discursive style reflects the indigenous regenerative philosophy of growth that marks the manifestations of the indigenous African world-view and intellectual-material civilization.

A cyclic developmental ideology characterizes African compositional or creative ideology and innovative theory. Exponential restatement or recycling imprints the essential nature of a theme in the mind while generating fresh illumination that affords multiperspective enlightenment. Recycling then becomes a pedagogic principle that clarifies as well as consolidates knowledge. The creative philosophy of advancing through recycling does not radicalize the base and is derived from Africa's indigenous scientific study of human and non-human models of reality in nature. Every human person is a fresh, recycled version of the basic human theme in physical features as well as animating nature, and the new is expected to be a developmental index of the parent. Hence, in indigenous Africa, the cherished offspring are those that advance the intellectual and material stature of parents. In musical arts the practice, as well as impact, of cyclic growth regenerates and thereby recharges the innate potent or aesthetic energy of a significant musical theme or structure. Recycling is not repetition, but rather circumscribed developmental reworking that produces new insights, enrichment, intensity, and thereby growth in effect and affect. The recycling of ideas in this discourse may, therefore, contradict the cosmopolitan regimen for scholarship. In the African musical arts, scholarship that relies solely on Northern Hemispheric prescriptions and procedures will obscure rather than elucidate the unique humanly directed, theoretical and philosophical groundings of indigenous African musical arts intellect.

Some of the most glorified inventions or products of modern human genius are continually ending up as diabolic, and become landmarks in human and environmental tragedies some few years after being celebrated as remarkable innovations. That is because the contemporary inventive mind de-emphasizes salubrious human interests in the conception, configuration, production, promotion and consumption of knowledge outputs. The old African philosophy and practice of innovation, on the other hand, continues to redeem some of the traumatic fallout of modern scientific-technological wizardry. The African philosophy of innovation and change advocates a humanly rationalized approach to the modification, transformation and advancement of every stage of knowledge conceptualization, practice

or product. It also prescribes reflective, circumspect accommodation of strange ideas from within and outside the culture, in order to obviate whatever could injure or undermine cardinal humanistic principles of life: "A person who recklessly rushes into battle (non-predictable or strange encounters) does not realize that it could entail death." Circumspection does not imply a lack of spirit of adventure. After all, to ensure sublime living, the indigenous African had to investigate and come to terms with the challenges of the mysterious environmental and spiritual worlds. Because of this, every innovation in indigenous knowledge used to be rationalized and adopted primarily on the cardinal principle that it would engender community wellbeing, values and virtues.

Globally, the impact of most modern inventions is marked by the depletion or trivialization of human values and virtues. The cautious indigenous approach to development could give the false impression of a static state, or a slow rate of advancing existing systems and practices. And yet it is instructive that the grand force of a deep moving sea often fronts a deceptively calm surface; buoyant foliage does not signify robust roots. Such reflective developmental philosophy has characterized the advancement of African musical arts creativity and practice over generations of humanly rationalized growth in scientific, technological and humane grounding. The experience, in contemporary Africa, of recklessly embracing every deleterious exogenous knowledge product, ironically identified with being developed, albeit inhumanly, contradicts the original African philosophy of cautious advancement to consolidate humanness. The results have been the destruction of mental integrity and sobriety, salubrious spiritual-physiological health, and stable polity in modern Africa. The paucity of intellectual originality that besets the average contemporary African mind in state politics, religion, education, economy and human-cultural imaging is of grave concern.

Contemporary interaction in global scholarship is riven by politics concerning who creates the knowledge inventions and discourse that should be acceptable for dissemination and promotion by organs privileged to control the processes of dissemination in any form. Knowledge drives global political systems. An understanding of the political schema, as played out in contemporary, as opposed to indigenous, experience, would place the issues of literacy and the performance study of the musical arts in Africa in perspective within the world context. Hence a brief analogy on the African experiences of the politics of Colonialism in Africa would introduce the essays in this volume from an African perspective.

Colonialism, spear-headed by mind-warping foreign religions, initially destabilized African ethnic autonomies. It applied a policy of divide-to-control that effectively but invidiously invalidated homogenous human-cultural groups for easy religious, political, mental and economic subjugation, as well as exploitation. Next, to establish political-economic hegemony and legitimize the intervention that destabilized the political autonomy of autochthonous African groups, it became expedient to amalgamate the already contradicted human groups and cultural systems into concocted Statehoods. The stratagem resulted in the arbitrary invention of amorphous African nations. In order to subvert the struggle by the virtual African nations to forge, albeit ambiguous, political and mental independence, Colonialism once again changed its tactics to a policy of remote-controlled disunity in order to consolidate external control. The vaguely independent modern African nations thus remain subtly subverted by colonial doctrines that, mentally and materially, systematically engineer and sustain the internecine wars for ethnic re-emancipation now endemic

in Africa. The policy of shifting goal posts of course enables the systematic knowledge and material expropriation of Africa. The relevance of this excursive reflection is to ponder the continued schemes that ingeniously service capitalist and scholarship agendas. It is hoped that the alarming majority of bemused contemporary Africans would realize that, mentally, they are perpetually in conflict and unoriginal, albeit euphoric, while being mere humoured consumers of extraneous knowledge productions.

The systemic state of anomy that is disabling mental-cultural emancipation among African peoples is reflected in the exogenously oriented philosophy, methodology and substance of the contemporary education system. Complying with a remote-controlled status quo ensures that Africans do not demonstrate originality in the conduct of their polity. As such, they are scarcely ever challenged to discern and advance their profound knowledge lore and noble human-cultural systems into contemporaneous sustainability.

The early metropolitan scholarship politics of the era of colonial conquest advocated and practised the study of cultural enclaves. As hegemony over the interpretation of African indigenous knowledge systems and human-ecological practices became consolidated, colonialist scholarship shifted to discussing "African music" as a homogenous system. In recent times, with independent-minded African scholars emerging and joining the ranks of world scholars in African musical arts studies, colonialist scholarship dictation has reverted to the political dogma that the study and discourse of African musical arts should eschew focussing on common conceptual-theoretical frameworks. Thus the persisting but subtle colonial agenda in governance, as well as in the politics of scholarship, distracts African intellectuals from focusing on regaining the authority to discern and explicate their prodigious indigenous knowledge legacy. And the average African '"mimic men" posing as scholars' (Agawu, 2003:188)[1] remain compliant clones of Northern Hemispheric scholarship prescripts and governance. The average member of the contemporary African elite in politics or in a profession who snatches marginal self-centred benefit easily remains a compliant and remote-controlled mental deviant, betraying both ancestry and posterity without shame or compunction while wallowing in tokenistic recognition. Originality is gravely lacking among most African elites disorientated by the privileges of leadership in the Statehood, academic, economic, educational and religious affairs of the contemporary African, exogenous, nation-state dispensation.

The offerings in this volume on the philosophy, human sense and meaning, as well as the creative procedure that ground African musical arts knowledge systems span and telescope indigenous and contemporaneous theorizations. Some of the chapters are revised version of articles delivered at conferences and symposia. Three of the articles, "The junction of music, space and humanning", "Theory and cognitive research of African musical arts", and "Analytical procedure in African music", initially were considered for publication in journals/books. They were withdrawn from publication when editors and/or reviewers started constraining me to rewrite them to conform to exogenous and untenable scholarship impositions on African indigenous knowledge systems. I remain determined to uphold the contemporaneous validity, as well as intellectual authority, of Africa's indigenous musical arts philosophy and theoretical procedure.

African musical arts comprise a system of applied knowledge. The conceptualizations and theory are critically grounded in other societal and humanistic imperatives. The sonic,

1 See Agawu, Kofi. 2003. *Representing African music*. New York and London: Routledge.

choreographic and dramatic logic and grammar of the musical arts of indigenous Africa cannot be genuinely discussed in isolation from their societal context of conceptualization and conformation. Musical arts scholars who genuinely represent Africa's indigenous knowledge systems, and who ignore the ancestral canons of knowledge perjure their heritage and their sense of self.

I am strongly convinced about the pedagogic efficacy of the indigenous narrative mode of knowledge dissemination in contemporary education and scholarship. Hence I have involved a narrative scholarship style to varying extent, in discussing philosophical, theoretical and scientific issues in the following titles: "The lore of life", "Philosophy and aesthetics", "Your blood in me" and "My knowledge inheritance is authentic". "Analytical procedure in African music" and "Theory and cognitive research of African musical arts" are musicological discourses that position original African creative theory. "The indigenous African concept and practice of drama" explicates the philosophy and intention of African composite musical arts theatre, and provides a sample scenario of contemporary advancement of applied indigenous mystery drama. The chapter on dance, "Dance in musical arts education", itemizes the meaning and features of indigenous conceptualizations concerning the dance component of the musical arts, and how they could be rationalized into humane classroom education in the cultural arts. "The junction of music, space and humanning" critiques attitudinal dispositions in musical arts scholarship from the perspective of the indigenous African rationale that made the musical arts a societal institution. "African musical arts – managing uniqueness within techno-deculturing" is an extensive chapter that reflects on the deleterious aspects of technology as they impact on humane sensibility, dispositions and aspirations, particularly in the African human environment, from the perspective of the musical arts.

The volume includes the chapters: "Music education in the 21st Century – challenges and considerations" by Chats Devroop, "Effective technology for recording African indigenous music instruments", a preliminary discussion by Odyke Nzewi, and "Musical arts education in Africa – a debate" by Anri Herbst and Meki Nzewi. A brief postscript, "Backdrop to music and healing in indigenous African society" reflects on the essentiality of music in healing. The chapter, "The indigenous African concept and practice of drama – the spirit manifest theatre" and "Dance in musical arts education" are the outcome of research projects conducted in the Ama Dialog Foundation in Nigeria on the contemporary advancement of indigenous musical arts theatre of Africa. The other chapters have derived from researches conducted at the University of Pretoria and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA) based in Pretoria.

I appreciate the contributions of various colleagues in African musical arts scholarship whose critical reviews and opinions, positive and negative, shaped or affirmed the gestation of my views and positions responsibly expressed in the various chapters.

The CD accompanying the volume contains the four flute poems analysed in Chapter 6, "Analytical procedure in African music", an *ukom* music piece from the 6th compartment (movement) of the *ukom* tuned drum row contextual form, and other selected samples of indigenous African music classics recorded by Hugh Tracey.

Meki Nzewi

I dedicate this volume of *Illuminations, reflections and explorations* on the contemporary study of African musical arts to my dear parents and abiding mentors, Chukwumezie and Mgbanu Nzewi.

PART 1
Philosophical illuminations

1. THE LORE OF LIFE 3
2. PHILOSOPHY AND AESTHETICS IN AFRICAN MUSICAL ARTS 23
3. THE JUNCTION OF MUSIC, SPACE AND HUMANNING 39
4. YOUR BLOOD IN ME, MY BLOOD IN YOU 56

THE LORE OF LIFE: DISCERNING THE LOGIC OF THE AFRICAN INDIGENOUS MUSICAL ARTS SYSTEM[1]

The lore: Who I am. The logic: What I do. The discernment: How I reflect.

Authentic perception and faithful representation of the logic of African mental manifestations in global intellectual imperatives are often in conflict with the prescriptive research slogans and scholarship jingles developed by the metropolitan scholarship mentality that presumes the non-existence of indigenous theoretical, research and interpretive archetypes.[2]

The lore: Who I am - the voice of inspired posterity

Touma is a twelve-year-old schoolgirl whose superbly precocious nature appears to upset everybody. As much as she has remained the best all-round learner in academic work in each progressive grade since starting school, the class teacher, like the subject teachers, is constantly irritated by her uncanny sense of culture. Her penetrating questions and unusually original arguments frustrate teachers. The teachers who have been confronted with Touma's offensive sense of culture have long since started mounting pressure on the Head of the school to deal decisively with the nuisance value of her quirky intellect.

A very recent case occurred during a music lesson in the cultural arts learning area. The teacher started off by dictating to the class that Western classical music is a written music tradition, and as such furnishes the standard creative intellect and theory for modern music education, composition and appreciation globally. Touma's hand instantly shot up, an irrepressible arrow probing the globalization conscience.

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1 This paper was delivered as a keynote address at the 2nd International Conference on African Music, held in Princeton in December 2005. It interrogates, as well as reflects on, entrenched moral and ethical issues in the Humanities, Social Sciences and Health Sciences research scholarship in the African Indigenous Knowledge Systems (IKS) under research methodology, superstition and indigenous empiricism, knowledge authority, theory, authorship and legalized plagiarism, accreditation of publications, the jingle of intellectualism, currency of literature, indigenous narrative style, ethics, and substance versus polish. We note that the musical arts of Africa provide the key to the performance of IKS in original Africa.

2 As a tribute to the African Indigenous Knowledge Systems, as well as the original African modes of processing and disseminating knowledge, this discourse adopts mainly the indigenous narrative scholarship model for introspection on what we in contemporary academic business know and do about the African Indigenous Knowledge legacy.

Teacher: What is it now, Touma?
Touma: Teacher, why must we be tortured with foreign versions of knowledge systems that have been perfectly developed in traditional Africa ages before contact with invading cultural models? Ako has counselled me that cultural arts education in African classrooms must start with grounded knowledge and practice deriving from the lore of our indigenous knowledge. Western classical music is too remote from our cultural imagination and the human base in Africa. And when African music is mentioned, you just tell us to start singing and dancing as we like, without any enlightening discussion about why and how the musical arts are central to culture formation and enactment in African human heritage.
Teacher: African music is played anyhow, just for entertainment. It makes us happy but lacks the systematic thought and articulated theory that makes the civilized Western classical music sophisticated and suitable for classroom music education.
Touma: Ako says that you are uninformed about the intellectual and human systems of indigenous Africa. She cautions me that sophistication has scant virtue and value. Ako instructs that indigenous African music products are underpinned by humanly unique theoretical formulae and systematic compositional grammar. That is why every culturally sensible person is capable of recognizing and appreciating the different genres, types, items and societal uses of the musical arts.
Teacher: Who is this obnoxious Ako who is teaching you strange knowledge?
Touma: Ako is my ancestral spirit mentor. She told me that she lived some sixteen generations past, and was revered as a musical arts expert. She communicates the lore of Africa's indigenous knowledge systems through me to posterity. Ako is greatly concerned that the cultural perjury being committed by contemporary Africans has become so blasphemous that the ancestral collective feels betrayed, and must intervene decisively.
Teacher: And this Ako is again communicating through you, now?
Touma: Yes teacher. She is the guardian spirit mentor whom the concerned ancestral collective has delegated to visit my mind occasionally, and to enlighten my generation and posterity through my voice, as is happening now. She says that African knowledge practices were invented and perfected many millennia past, and are continually researched and advanced to incorporate the human and cultural experiences of every subsequent generation. She cautions that contemporary Africans must strive to rescue, resuscitate and advance our original intellectual legacy, or the onslaught of externally manipulated forces of mental and cultural dissociation now rampaging Africa will obliterate our original intellect and lore of life. The driving logic and theoretical formulae of the musical arts of Africa remain contemporaneously valid, and only need informed advancement, not the on-going systematic neglect and expropriation, or the remote-controlled rejection by the knowledge inheritors.
Teacher: Enough Touma! You can now shut up!
Touma: Teacher, it is Ako speaking through me, and she has not finished. You do not tell a benevolent ancestral spirit to shut up. Irreverent and irresponsible abandonment as well as flippant change started when the human and cultural practices of the invaders from outside began to make insidious intrusions into the African's human and cultural psyche. The sophisticated but devious agents of the external aggressive cultures have continued to commit intellectual pogrom by systematically amputating or perverting the culture-genetic mind of Africans who avidly adopt and worship their flashy exogenous mental, human and religious

practices. Ako urges that we must be steadfast because the African cultural mind is really quite resilient. After the bombardment of the invading tornados of fanciful knowledge, the indigenous lore of life will yet revive with innately refurbished shoots, and fulfil again the human mission of the musical arts in original Africa, and edify Africa's mental and human posterity. What is needed is the dedication of committed vanguards striving to give back to me what I am and proud to be. Their efforts will restore indigenous mental-cultural integrity to my generation. Tough. But we shall overcome. After the eclipsing tornado comes redeeming enlightenment.

Teacher: This is outrageous, Touma. Now stop talking.

Touma: I cannot stop talking until Ako stops speaking through my voice.

Teacher: I am the teacher, not you or anybody else. And I am a qualified, certificated teacher.

Touma: Yes, you are. But Ako is the authoritative teacher, the expert owner and creator-performer of the knowledge legacy we should be promoting, learning and re-creating. You and I can only be her mouthpiece. But what you do not know is not your failing alone. It is a prevalent contemporary African tragedy. Ako is educating us that a person could have good intentions but be burdened with a jaundiced mindset that cannot easily comprehend African indigenous epistemological manifestations, which hones memory through the power of orality.

Teacher: You are becoming insubordinate. We are in an age of literacy, the civilized mode of knowledge discourse, learning and practicing.

Touma: But Ako, a repository of African indigenous lore of life says that the strategy of nurturing memory in the practical site of orality is a very effective system of knowledge generation, advancement and transmission, or education. After all, when you, the class teacher, set us examinations we, the learners rely on memory to recall what we remember about what you teach. In the same way, when indigenous African methods of education set orally-practically processed tests, learners additionally rely on culturally primed intuition to re-create or reproduce what orality systematically embeds in memory. Teacher, do you now understand all that Ako is teaching all of us, her progeny?

Teacher: Oh dear me! You-you-you are in-in-insufferable! Intolerable!

The children in the class burst out laughing, applauding and clapping. The disconcerted teacher bursts out in tears. He dashed out of the classroom to complain to the Head of the school that Touma had done it again: Using culture-sense logic to contradict a teacher's argument about the African cultural mind and human practices.

The reason why the Head of the school does not take decisive action on the persistent pressure from the teachers to dismiss Touma on account of her precocious mind, is because the father is a top official in the Ministry of Education. Her mother is a rich businesswoman, and also a highly regarded Christian church elder chairing a church committee. Still, the parents, unofficially, do receive perturbing reports about the enigmatic spirit of their only daughter. These are reports that substantiate the occasional discomfiture the parents experience on account of their daughter at home.

Not long after the above classroom encounter, Touma is at home on a Sunday evening with her mother, who has devoutly attended morning and evening church service. Touma

had obliged her mother by attending the morning service, but had, as usual, contrived a pardonable reason to escape attending the evening service. Mother is engrossed in reading a Bible literature tract, which the Bishop had distributed to chairpersons of church committees. Touma is calm and thoughtful, clearing her throat from time-to-sign without any evidence of a cough, an indication that she is again communing with an intangible but impelling presence. Finally her questing voice shatters mother's concentration.

Touma: Mother, why do modern African people not believe in and respect their ancestors, particularly those of you who go to church to worship in flashy foreign ways the same one and only God Africans already knew in traditional religion?
Mother: Civilized and modern Africa must no longer believe in or worship ancestors. That is the strict Christian upbringing in this home.
Touma: But any human culture that does not believe in ancestors as well as respect and learn from their lore of life has no past, no roots, no original human merits, and no humanning[3] civilization. Genuine Africans venerate ancestors. We do not worship them. After all, if the Christian saints lived on earth as flesh and blood humans, as indeed they did, they are also ancestors. And you call on them in your Christian prayers and church music texts. Is that worshipping ancestors in the Christian religion? Or does communion with ancestors become worship only in indigenous African religious practice?
Mother: Do not contradict me. Your malady has started again. Go to bed, and forget about ancestors.
Touma: I am disturbed, yes, about who is ignorant: Our modern generation or our ancestors? Mother, if our ancestors were ignorant and mentally as well as culturally backward, uncivilized, as we are told in the churches and schools, how did old Africans independently cope with all manner of hostile environmental and natural hazards? How did they autonomously survive and breed and live till old age for millennia without all dying off? The ancestors understood and respected their environment, coped with all natural diseases and effectively ensured the psychical wellness of everybody through the musical arts. Now modern, invented diseases such as AIDS overwhelm and traumatize Africa. ... When I sought illumination, Ako informed me that AIDS is a sickness that has its origin outside the original African environment and cultural values, but which now devastates African life and the African psyche because it took African indigenous medical intellect by shock. Unfortunately, nobody is according enough respect to the genius of African indigenous spiritual and nature healing experts to take it into serious account in researching a cure. And yet our ancestors researched and produced cures for every other originally African sickness ... Mother, are you sleeping? Please answer me.
Mother: I don't know. You are again pestering me with your Ako's intervention.

Touma: Ako is a very knowledgeable musical arts ancestor. Would your church bishop perhaps find out from the Christian God what modern Africans have done wrong to merit the pestilence, which AIDS stands for? Ako knows. But then the modern privileged persons no longer believe in the wisdom of African ancestors, or desire their corrective intervention.

3 To make nobly human.

Mother: African ancestors operated in darkness. Now that we have seen the light we must not question the wisdom of the outside people who brought us the church, and wonderful cultural practices. Their sophisticated knowledge systems have saved us from our dark and ignorant past. And Touma, I have consistently warned you to stop believing in or talking about African ancestors in this Christian home. That includes the intellectual menace of your Ako.

Touma: Ako introduced herself to me as the mother of the mother of the mother of my mother, that is you, for some sixteen past generations of our lineage. She was a cultural arts expert who specialized as a healing musical arts practitioner. She was very competent in what she accomplished with profound original intellect at her stage of African human civilization. She is not at all ignorant. Ignorance is relative, and refers to a person without necessary knowledge. If our ancestors had no sound intellectual mettle, how did they develop the scientific cultures of food, childbirth and mental nurture, also the musical arts genres that were non-sanctionable mediators in the indigenous societal polity and social-cultural practices, including the policing of egalitarian law and order, medical arts delivery, etc?

Mother: Primitive knowledge is based on superstitious belief systems. Our forebears got on by trial and error or partial success. That is why the foreign religions and colonial powers condemned the primitive practices, and taught Africans to follow the civilized and scientific Western lifestyle.

Touma: Those who condemn our indigenous knowledge heritage are too prejudiced and ignorant about the African lore of life. It is human nature to flippantly condemn what defeats one's comprehension or tolerance of cultural knowledge. The foreign minds were too arrogant to comprehend the sense and meaning of the intellectual genius that fostered peculiar African mental civilizations and cultural practices. Sophistication does not imply merit or virtue. And arrogance camouflages deficiency. If external minds condemn my cultural knowledge systems because they are ignorant of what I am and do, I should also condemn their knowledge systems, which scarcely make sense by my cultural-mental genetics. But I do not condemn. Ako cautioned me to always reason, and not to ignore or condemn what is strange to my culture-genetic sense and world-view. Condemning others without cognitively understanding what they do or why and how they do what they know is not godly. Mother, do you know that our forbears were deceived, overcome, denigrated, expropriated and humiliated because of their innate godly, other-accommodating nature?

Mother: Touma, just leave me in peace.

Touma: Ako wonders why the peoples of the world think that they are modern and civilized for creating too much hunger where there was no hunger; they indulge too many reckless wars and senseless murders where there were only minor skirmishes and scuffles in the indigenous African cultures. They abandon their masses to live and die in wretchedness on earth while the power-incensed leaders spend the nation's wealth invading the other planets for the sheer euphoria and mass hysteria of encountering strange life forms. The jingle keeps their populace too hypnotized to take issues with the unsolved miseries of their wretched living on earth. Ako could go on and on about modern brilliant anomalies and sophisticated abnormalities, rationalized as modern civilization. Now who nurtures the ideal human mind: The godly human who kills only what he needs for food, or the perverted humanoid that kills another human and animals for sheer excitement and selfish interests? We witness

such modern obsessions as modern civilized morality in television drama, as well as in real life atrocities perpetrated all over the globe, often for scientific, technological and capitalist fun, by people of the modern civilized world.

Mother: Touma, you are too much! I must consult my bishop to locate an exorcist who will de-possess you of this Ako nuisance.

Touma: I am not possessed. Ako is an intangible reality that stridently critiques our humanly decadent modernism. She is a most humane and knowledgeable voice of African ancestral lore of life. She counsels me to understand and express who I am without fear or apology.

Mother: You are too superstitious to be the child of your Christian and modern educated parents.

Touma: Superstition is the taproot of knowingness from which sprouts the blossoms of knowledge whether the outcome is in the tangible or the intangible domain of experience. Mother, all religions, including particularly your Christian doctrine, is based on superstition: the knowledge that the intangible is overwhelmingly real and believably validated in real life experiences. Structured superstition generates discovery, moulds intellectual culture. It advances human civilization, modal behaviour and emotional security. As such, the intangible or superstitious, forms intellectual disposition, and propels achievement. The intangible entities such as my spirit mentor Ako are often perceived through the tangible or the material such as me. In the same vein, God is the ultimate intangibility whose essence is perceived in how we humans live and relate with others. The intangible is, therefore, revealed in how we conceptualize and relate with the concrete or material. After all, scientific/technological explorations of space are motivated by superstitious beliefs about life that may or may not be existent beyond our planet Earth.

Mother: Oh dear. When will you stop?

Touma: Mother, think about the following physical manifestations of superstitious or suspicious minds: Political upheavals such as colonization; wars, including religious wars to conquer the already religious and devastate previously secure human minds, life and environments; the increasingly sophisticated crimes against humanity; the scientific/technological disasters experienced in real life or imagined in films... . Now, mother, who is accusing the old Africans of being superstitious or having a body of working belief systems? I am relying on the authority of the ancestral inventors of African knowledge lore to argue that any rational human person is intractably a superstitious being. Otherwise, why do we theorize before research or action? Why do we conjecture an intangible reality such as the sound musical, in manners that produce tangible results in the management of human minds and societal systems? Why do we detest or hate cultures and persons that we have not bothered to understand? Superstitious belief is the mother of all science while intuition is the mother of all creative arts. African musical arts in all its ramifications and transactions, is the product of intuition researched and made concrete in human/societal experiences. That the logic of the musical arts explicates the lore of life is not a mystery, rather a mastery of the intuitive science that systematic sonic rationalizations can process the meaning of human life, death and society. To believe in what has not been experienced is to be superstitious. Ako has spoken. Now I am relieved.

Mother: Good. I have heard you.

Touma: Not me, mother. You have heard Ako speaking through my voice.

Mother: Time to sleep.
Touma: Ako does not sleep. She is one of the noble ancestors who work day and night in caring about the best interests of their respective African progeny, regardless of our insulting them. Otherwise, the African sun would set forever. One day your doped mind will open up to respect Ako's sublime wisdom. And if your Bishops and Presidents do not also learn to respect and listen to African ancestors, the psychosis overwhelming the minds that control foreign religions, politics and economy will continue to foment and unleash avoidable modern conflicts and miseries in contemporary Africa, and indeed across the entire globe. The African mental and spiritual forces are surging back as the recourse that may yet save the entire human world from self-annihilation.
Mother: You frighten me.
Touma: Goodnight mother, and reflect on what Ako has said in your superstitious dreams tonight and at all times.

The logic of the lore: What I do – the voice of collective ancestral wisdom

The epistemological authority for a humanning cultural education in the African present resides in Africa's heritage of lore. Championing the cause demands consciously resisting being diverted by arguments about whether what has been published about Africa by sometimes well-meaning exogenous minds, foreign or African, are fabrications or represent indigenous intellectual authority.[4] The ancestral mandate is to engrave in the mentality of African posterity the need to be cognizant and articulate in the logic and humanning philosophy that marks African indigenous knowledge systems. Such a mental template will accord the uniquely African intellectual security and human-cultural integrity that should distinguish mentally emancipated modern Africans who contribute authoritatively to the global knowledge discourse.

The logic of indigenous African musical arts[5] is the systematic management of natural resources and metaphysical imagination to encode society, and transact relationships, health, mores and an ordered polity. As such, extra-sonic definitions and extra-entertainment conceptualizations inform the logic and grammar of indigenous African musical arts. The musical arts is an indigenous African doctor's bag of healing interactivities, the esoteric natures of which conduct potent actions that cater for the wellbeing of a community's polity and collective psyche, and thereby the individual's. Interactivity is a diplomatic mode of conducting critical relationships, abiding education, also attitude formation. The African indigenous musical arts is a joker; a joker is an artful healer; and the joke is an innocuous

4 It is expected, as per metropolitan scholarship imperative, that this presentation will adduce a litany of current, published sources in modern African music scholarship. Unfortunately the writer is not an orthodox or conventional scholar. Acknowledged hereby, and with due respect, are all contributions by all scholars who have ventured into researching and interpreting African cultural products with some discernment or have merely invented the African mind to promote any scholarship or political agenda, irrespective of methodological finesse.

5 The musical arts in the singular implies a creative synthesis of independently distinctive components of music, dance, drama and text-loaded visual/plastic arts components.

censure conducted in metaphors – linguistic and theatrical. Death is the joker for life; life is healed by the musical arts for death. The interactivity mode humanly engineers dispositions for transacting communal ideals without making the process too blatant, confrontational, traumatic, contestable, or compromise-prone, because it implicates practically performing the acknowledgement of the sensibility of the other person/s. Parties that otherwise would have proven oppositional or intransigent become imperceptibly included, recreated, reformed to a benevolent spiritual disposition, soulfully charmed, humanly enriched and culturally enlightened. The traumatized psyche of the victims of conflicts and atrocities becomes greatly healed by the joke content of the reconciliation theatre.

African musical arts, then, is a web of psychoactive tricks that entraps, conforms and formularizes supernormal energies in experiential forms, effects, affects and communications. The prescriptions and procedures of metropolitan music scholarship cannot holistically unravel and interpret the mystery and the science, the grammar and the syntax, the intentions and the effectualness of the indigenous African musical arts system. Discerning the appertaining logic then compels analytical and intellectual perspectives, also methodological procedures and discursive styles that probe beyond the concrete or abstract sound and choreography. Otherwise we could continue dissecting with statistical rigor the flesh of the lore spun by original African creative imagination without accessing the living soul. A music item that conjures a specific materialization, that is a sonic formula, is invariably delivered in a fixed form, content and process. That apart, the performance of an indigenous musical arts piece can only be studied as a contingent elaboration of a significant framework (fishbone) that embeds the theoretical, philosophical and humanning principles. Whatever recycles, accrues a fresh quality of energy. Every day that sets, or night that dawns propels the routines of life forward with variants of a formal routine. Furthermore a rhythm pattern, a melodic/melorhythmic tune or an harmonic/textural design, or an instrumental ambience is scarcely ever a purely sonic ecstasy or fancy, rather the juicy pulp encasing a kernel of extra-musical stimulations, ideas and intentions.

The philosophical doctrines that govern the logic of African artistic creativity and practice will be outlined under duality, relativity, humanning and education designs.

What I do: Translating a dualistic cosmos to organize life

Humans live in a world of dual material quantities and immaterial impacts that can cross or share boundaries. Philosophically negotiating the complementarities accords a balanced and healthy psyche, communal or individual. The Supreme Creator/Deity is the intangible dispenser of life in the supernatural (intangible) domain of spirit-being; the Earth Creator/Deity is the Ultimate custodian and manager of life at the immaterial level of perceiving spirit-essence. The creative Earth Deity in the African religious worldview sustains life in material (tangible) realities. Demise or transition into intangible essentiality makes sense of life-ness. Whatever is, needs a complement in tangible or intangible dimensions to balance the psyche of existence, and accord wellness to the non-substantial mind and thereby to the material body. And yet there are no absolutes in nature or life. Grey zones punctuate or interconnect dualities – the subliminal, luminous or oddity zone.

Reality has tangible and intangible coordinates. Weakness has strength; strength resolves into weakness. Hence music, an intangible force, must balance the hot and the calm energies, elements and passages to accord psychical wellness. The issues and perceptions of life in the tangible world have equivalence or complementation in the spirit or supernatural realm – "the ethereal world". Humans live in the physical earth plane, and manipulate the energies of the cosmos while they perceive the essence of the immaterial spirit immanence of the non-physical world in the material earth plane. Humans and spirits connect and interact in some neutral or subliminal/mystical zones, through the awesome perceptions exuded by the jungle, the caves, the sky, darkness, indigenous market places, religious places, etc. Human energies dominate the energy field during daytime; spirit energies emanate and mystify at dead of night, generating palpable affects and effects. The mysteries of the night merge with the realities of the day during the subliminal/mystical zone of twilight and dawn, making them magical time zones.

The musical arts is a primary interactive agency that rationalizes and interprets the dualistic perceptions of the world in manners that variously engineer order in the human sphere, while conjuring harmonious correlation among humans, as well as between humans and other forces in the cosmos – material and immaterial.

The principle of duality is further evident in:

The interplay of gender attributes and emotions: Gender complementation pervades the indigenous African psyche as the basis of continuity in life, nature and cosmos. The female is the larger and stronger spiritual force; the male is the lesser and weaker. The modal female attribute is enduring, the male is volatile; the male ignites the action, the female accomplishes the process that ensures continuity. The Supreme Deity is accorded male attributes; the Earth Deity is accorded female attributes. In human terms, in the grey/mystical zone, old age confers classificatory male status to the female while the inchoate status of the baby is of neuter gender; also, old people and babies of both sexes are accorded a transitional ancestral image. Gender attributes define the family/community rationalization of a music ensemble. The coordinating/marshalling instrument/person is termed the "mother", the symbol of order; the foundation or tempo keeper (pulse) is the "father", the focussing or pulse symbol. Sometimes the female (larger in spiritual force) and male (smaller) species of an instrument type/role in an ensemble combine to produce a complete, primary line of ensemble theme.

The reckoning of metric organization: The mystical quadruple meter, in bifurcated common and compound time, proliferates in the indigenous music of Africa. The common quadruple generates excitation or martial action; the compound quadruple induces a psychedelic or transcendent mood. At the subliminal/oddity zone, the 10/8, 7/4, 5/4 and 3/4 metric orders also are occasionally encountered in some African cultures.

The framing of ensemble roles: At the fundamental level of the organic ensemble family, two outstanding, bi-polar ensemble roles reiterate unvaried themes that frame an ensemble texture. Any singular theme played in either instrument role can frame many different pieces in the same metric framework. The respective role themes may be articulated in distinctive instruments or could be implicit in the organic ensemble sound. The father role, played on a deep-sounding pulse instrument is complemented by the baby role played on a poignant,

phrasing-referent instrument. The father role is the solid ancestral focus articulated or felt; the baby role is the inchoate ancestral incarnation, virtually definitive, until matured into human individuality. Hence the two ensemble roles do not contribute to the definition of the identity of any specific piece. In between them is the mystery zone of the mother and the other individualizing children's roles that indulge unpredictable re-creation and elaboration of their respective themes that identify a piece. The action in these other ensemble roles is unpredictable and changeable. A synthesis of their related themes in the composition of a piece determines the identity of the piece and the performing group, while their respective spontaneous thematic elaborations mark the form and function of a piece.

The syntax of thematic structures: An isolated thematic gestalt is commonly structured as a complementing duality of the chorus and the solo sections, even in personal music making. In group music making, the chorus section marks and makes the music; the soloist spins the tune, the story and the emotion. When the soloist is silent or absent, the music remains viable at the foundation-for-action level of effect. The solo provides the affective, soul-enriching celebration. The subliminal/oddity zone captures the occasional unitary theme. The instinct to share, not to exist or live alone, is honed by the idiomatic features of sharing thematic gestalts between inter-structured, other-supportive participants. A person who keeps alone and eats alone suffers alone and dies alone. A normal personal space must be open for emotional or interactive complementation. Hence the dog says, "If I fall for you, and you fall for me, we perform a bonding game." African musical themes and textures emphasize sharing of space, such that a significant thematic structure that an individual could play alone is ideally shared with another or others to inculcate the principle of interactivity – interpersonal consciousness.

The bifurcated complementation of music and dance: Music attains visual reality as dance and gesture; dance evokes audible sonic impressions. The correlation of artistic sound and sight imagined or real, accords psychological wellness. Psychical disturbance or disjunction occurs when sound has no physical/material explanation in experience, or when what is seen has no latent energy or audible imagery, such as with a dead body. At the mystical zone is the total theatre of spirit manifest drama where supra-normal imaginations are materialized and given representational staging. In the performance thereof, the persona interacts with humans and codifies as well as objectifies a people's imagination and sensibilities about the cosmos. To an embodied spirit is ascribed peculiar qualities/text that it must convincingly dramatize in symbolic/significant actions that also model ethical and moral prescripts. Spirit manifest theatre thereby generates the wellness of the individual or group psyche. Sonic conformations prompt and encode choreographic and dramatic structures; visual dance interprets the action energy of music. At the subliminal/oddity zone is the music for meditation and philosophical reflection.

The performance of social-political ideals in part relationships: The ideal interdependence between a leader and the follower is sensitized in the structuring of ensemble part relationships. The leadership role of the mother musician/instrument is complemented by the collective sound of the other distinctive ensemble roles that constitute followers in the staging of the egalitarian principles that mark indigenous communities and human groups. As much as the mother role carries pronounced creative responsibility, the principles of egalitarian concord allow some ensemble roles, with the exception of the phrasing reference,

disciplined freedom to exercise individuality within ensemble conformity. The followers individually re-create (improvise on) their respective themes within the norms of performance composition. Space negotiation is acute in the procedure: cherish your space and insert your creative competence while recognizing the right of the creative others to emerge and provide the input of their respective voices. Hence indigenous African creative philosophy conceives of the musical arts as a performance of planes of interactivity – physical, emotional, spiritual, social, intellectual and intuitive. The transaction of space and self is a subtle education in how the interdependency of structural individualities should collaborate to assure progress. The musical arts ensemble thus becomes a performative site for the indigenous African principles of political order and social equity.

The philosophical grounding of harmony: Harmony in societal and musical life is conceived as a complementation or as the compatibility of individualities/attributes. No party/collaborator should be a subordinate of the other in the structuring of life, community and music. Ensemble layers are reasoned in terms of roles instead of parts or accompaniment status to achieve textural harmony that is conducive. Harmonic logic in music is, therefore, configured and discussed in terms of sonically compatible individualities – the function and quality of complementing voices. The procedure for harmonizing a theme or its continuity is gestaltic. Musical notes are not harmonized individually, rather the coherent theme as a unit of musical thought is matched with another harmonious thematic identity. Similarly, ensemble instruments are matched in terms of harmonious sonic ambience suitable for the human-societal utilization of a music type. Indigenous philosophy furnishes the logic of harmonious matching of a perceived thematic wholeness reckoned in dualistic gender terms. An ensemble theme announced in a high voice, the male voice, is matched by a complementing theme in a "low voice", the female voice, of equal or proportional length, and vice versa. At the subliminal/oddity zone is the voice-in-between. The concept of complementary harmony provides a three-part linear harmonic logic in which every voice partner complements the others in lineal thought without compromising individual identity, and is basic to indigenous concordant idioms.

Bi-polar levels of body in space: The body-in-dance posture is earth-oriented, poised low to deploy the waist as a pivot for a multiple engagement of other body parts. This is complemented by a terpsichorean orientation that lifts or brushes or bounces the body upwards in such a manner that the Mother Earth, the source and sustenance of material living, is not pounded by the feet. This balances the ethereal elevation of the dancer's soul with the material world orientation of the dancing body. The combination generates a sensation of floating in between poles of sensation – an interaction of body and soul, earth and heaven, materiality and immateriality. The dynamics of African dance is thus an experience in spiritual regeneration, a physical exercise that accords psychical wellness. At the subliminal/oddity zone are crouching and sitting dances, which still entail the interplay of body-grounding and soul-uplifting experiences.

Manifesting spirit essences: The spirit manifest entity implicates a bi-polar complementation: The abstract nature of the embodied spirit idea, and the human animator through whose material body the known or ascribed spirit persona is staged. The actor's mind is ridden by the spirit essence. The reality or believability of a spirit manifest performance is enhanced by symbolic costumes and objects, which, aided by dramatic action, dances,

and overall activating music, transforms the normal personality of the human medium into the prescribed spirit persona. At the mystery/oddity zone are occasional surreal utterances/chants of the manifested spirit entity; also children's spirit manifest theatre, which could be regarded as masquerading.

A mirliton is used to mask the speaking or singing voice of a spirit manifest actor; spirits do not perform in recognizable human voices. Every entity in life and nature has uniqueness (of nature and form), and performs according to distinctive expectation, or is deemed a failure. As such, competition is not part of the African genetic psyche. Comparable achievements resulting from endowment and competence are aspired to and acknowledged. Competence in line with individual capability is demanded, cherished and applauded; a "mistake" is expected to be imaginatively and spontaneously managed, while outright banality is correctively scorned.

Psychical health imperative: A human person whose psyche is dysfunctional is a sane-seeming psychotic, a diabolic, and a deviation from the norm of sublime human nature. The mood form in indigenous musical arts interplays hot and calm passages, also shocking and soothing structural motifs that engender psychic equilibrium.

The indigenous African views, as well as partakes of, the musical arts as serious business of life – the encoding, transaction and management of the critical issues of societal/communal living. The cardinal objective is to provide psychophysical health for the individual, as well as to ensure the collective wellbeing of a community psyche and ethos. A specialist musician who marshals critical events, like the priest in indigenous religion, has a dual personality: the primed spirit energy implicit in engaging with profound artistic creativity bestows a humble demeanour, and heightened psychical perceptions. The indigenous African events-musical arts specialist, who may ordinarily occupy humble social standing because of sparse economic means, often commands outstanding spiritual authority when presiding over an event context, the scenario of which is marshalled by her/his music. In such a powerful, creative mien, the musical arts expert attains high social, religious and political stature.

Generally then, whatever has no mutually mediating dual nature (bifurcated or bi-polar) is a freak, a diabolic. This truism cautions the consumptive and yet subjectively constructed fetish of excellence, perfection, precision and refinement obsessing the techno-modern lore of life.

What I do: Having the logic of relativity – all-inclusiveness, performing without tension

The theory of relativity governs the logic of scale, tonality, starting pitch and creative/performance accomplishment in the indigenous music of Africa. Indigenous scientific and mathematical lore, as well as systematic procedure, are evidenced in:

- the technology of the musical instruments
- the acoustic principles and calculations that govern the consistency of a culture's scale system
- the medical science informing melorhythmic tones

- the humane rationalization of melodic, melorhythmic and rhythmic structures
- the philosophical conformation of the ensemble thematic cycle and its performance composition

A culture's scale system is standard, and gives the idiomatic stamp to the corpus of melodic music from the culture. A creative personality could compose a tune with any number or range of notes from the cultural scale, depending on the purpose of the tune and the prospective performers, as well as instruments. The starting pitch in singing is relative to the voice range of a singer or the average voice range of a chorus. The cardinal principle of all-inclusive participation commands that the starting pitch must not strain the comfortable vocal range of any participant. The humanistic principle of performance provides that a starting pitch that is uncomfortable must be shifted up or down as a normative exigency that accommodates everybody's capability without loss of face or stopping the performance. Singers pitch to available melody or melorhythmic instrument/s that are selected and tuned to suit the voice range of prospective singers. There are no notions as such of contrived modulation or singing out of tune that could worry performers. What is rigid breaks the spirit, mind and body, injuring psychological well being, while what is flexible and/or pragmatic accords spiritual/emotional security. The intervallic scheme of the culture's scale system is fixed while the starting pitch is relative and moveable.

Health science objectives underlie the acoustics of the melorhythmic instruments that are prevalent and various in Africa. A melorhythmic instrument produces tone levels, with diffused pitch essence resulting from raw harmonics. A tone level attains a definite pitch equivalent when the elusive fundamental pitch of the cluster harmonics is captured and reproduced by the human voice or a melodic instrument. The practice of discussing African drums and bells as percussion instruments thus involves mal-perceptual bogey resulting from surface listening, farcical perception and flippant representation.

The philosophy and science of melorhythmic instruments are aligned to the knowledge that raw and bitter food items invariably contain some strong health-building substance, while the smooth and refined have little in the line of enriching core, that is, scarcely any health or virtue content. The subtle vibrancy of raw harmonics has the therapeutic intention and science of soothing nerves as well as massaging mind and body tissues. Meticulous attention is devoted to the tuning of a particular melorhythmic instrument, as well as to the harmonious tuning of a group of the same or different instruments used in an ensemble. Further humane intentions that inform the science and technology of melorhythmic instruments make the typical African open-ended membrane drum, slit drum, tension drum or iron bell versatile ensemble instruments. These play in harmonious ambience with any voice or any melodic instrument, indigenous or classical European, irrespective of any convenient starting pitch, key or tessitura, and remain in tune with any sophistication of indigenous/tonal harmony and key changes. Thus, should the singer/performer alter the starting pitch (unconscious voice shifting) for any reason, or consciously modulate it as in Euro-centric musical construct, the melorhythmic instrument accommodates all such shifts of starting pitch or modulation without needing the public embarrassment of stopping or re-tuning or betraying a singer who is out of tune. In the African musical philosophy, every person who is in tune with life sings in tune, and every melodic instrument tuned to a culture's

scale system is always in harmony with a melorhythmic instrument as an accommodating humanizing partner. This logic of relativity provides psychological security for everybody who wishes to be involved as a soloist or group member. Thus performance inhibitions and nervous tension are obviated because the scientific/technology rationalizations of melorhythm ensure that they play in tune with melody instruments, including the human voice, irrespective of key changes and voice shifts. This humane philosophy and science thereby imbue effort with confidence, instead of exposing deviations/faults as would happen with pitched instruments and a rigid key system.

What I do: Having humanning objectives

A cardinal intention of the musical arts in Africa is that it should deploy creative and participatory structures that allow the formation of humanning virtues and dispositions to be interactive processes. As such the grammar, syntax and public/private procedures are designed to intensify Other-consciousness, and moderate the excesses of the ego. Individual merits are recognized, but not aggrandized and idolized. A stable ego could become corrupted and twisted into psychotic self-exhibition when it becomes over sensationalized. The philosophy of life and achievement inculcates that "no matter how mighty you deem yourself, the Earth (on which you walk and spit and deposit your wastes) eventually eats up everybody". As already indicated, expertise in mother musicianship is recognized in context, because it commands having authoritative knowledge of the conduct and meaning of a cultural event. The mother musician would then be capable of exercising the creative competence needed for deploying sonic communications to spontaneously marshal the scenario, activities, form and moods of a context. Thematic development (human and musical) is a philosophy and the logic of unlimited internal regeneration of the innate structural framework of a recognizable identity, that is, the internal variation of energy/value content. This demands rationalizing the development of a music/dance/human theme or potential in greater depth of quality than in breadth of extravagance.

What I do: Having imperatives for virtue and ethics education

Systematic education, formally administered,[6] was a staple in the upbringing of an individual expected to contribute capably to stable, progressive and humanely disposed living in a traditional African community. Indigenous education methodology recognizes that learning through interactivity engenders learning without stress. Hence the musical arts embodied and processed education in most aspects of life and societal institutions. The ideal in education was to nurture a responsible citizen mind that cherished communal ideals in acquiring and deploying life skills. The logic of musical arts creation and presentation addressed two further critical human development objectives: processing creativity as mass capability, and nurturing a godly disposition, that is, recognizing that all human persons are fellow human persons irrespective of handicap or capability.

6 See Nzewi, Meki. 2003. Acquiring knowledge of the musical arts in traditional society, in Anri Herbst, Meki Nzewi and Kofi Agawu, (Eds). *Musical arts in Africa: Theory, practice and education*. Unisa Press: 13-37.

The discernment – How I reflect: The voice of the concerned present

The voice of the concerned present reflects on the moral, scholarship and ethical issues in the Humanities, Social Sciences and Health Sciences research scholarship that impinge on African Indigenous Knowledge Systems (IKS). The musical arts system is a site for the performance of life in original Africa. The discernment of the logic of its operation queries the agenda of contemporary scholarship prescriptions and practices in Africa:

Issues about field research methodology in Indigenous Knowledge Systems – quantitative and qualitative slogans

All cultural knowledge lore and procedure in any discipline in indigenous Africa has historically been rooted in philosophical-theoretical conceptualizations that entailed systematic research procedures that are authoritatively scientific. Public accessibility, basic to formal indigenous education principles, validated as well as acclaimed any knowledge creation. The theory that roots Africa's indigenous knowledge lore becomes explicit in the systematic procedure for performance and public utilization. Indigenous research methods would be instructive in determining post-modern scholarship.
Teasers:

- Validating the quantitative method, open-, or close-ended questionnaire driven: Would a salacious-minded clergyman presiding over an adoring congregation truthfully score himself positive on morality in a Likert scale questionnaire?
- Validity of qualitative method assumptions: Would a mentally secure indigenous knowledge expert easily divulge the theory and logic of her sensitive knowledge practice to any arrogantly posing-to-poach researcher?

The paradigmatic procedure for Indigenous Knowledge System research recommends, first, listening with humility to the original voice of the knowledge-in-practice under investigation until the researcher hears the logic, and then could excavate the theory. As Israel Anyahuru[7] (1976) instructed: "You have to listen well to know well." Listening to the authentic voice means resisting the fancy to invent a researcher's theory about what is not yet encountered and known; hearing the logic means open-minded perception of the grammar of a presentation/manifestation, and how it is processed; discerning the theory means responsible articulation of the lore in modes that will guide a continuum of creativity, practice and deployment for use in the public domain.

Issues about superstition and the bogey of rationality

It is human to be superstitious; the person incapable of superstition is a veritable demon. Who is not entrapped in lottery, and driven by the magic of luck even in scholarship

7 Israel Anyahuru was the indigenous authority that inducted me into the logic grounding African indigenous musical arts knowledge systems.

pursuits? Superstition is the fountain of all creative knowledge – scientific, technological, artistic, philosophical, etc. The only exact knowledge is dead knowledge, and yet death is not exactly an end to living, whether in religious demagogy or scientific jingoism. Superstition is the engine powering the pursuit of instincts or ideas, whether the objective and/or outcome is tangible or intangible. The intangible, that is the superstitious, is what attains reality, believability

- in the manifestations of rational attitudes, behaviour, relationships, also the staging of personal and group emotions;
- in the social/political/religious/economic/scientific-technological jingoism, sermons, formulations, prejudices, disputations, conflicts, and also positive actions, that construct and destruct the human and non-human worlds;
- in how we relate with the concrete or material, including outer space and underground/aboveground explorations.

Hence the inventive scholar of any disciplinary description or posturing is an intensely superstitious mind. African indigenous knowledge lore is as much a product of superstition-mindedness as any metropolitan or racial knowledge rationalization.

Issues about knowledge authority

Who is the expert and primary authority, implicit or explicit, in a knowledge discipline? Can you sincerely claim authority or theorize with discernment about what you have neither invented nor re-performed and experienced? This, again, queries the flippant prescription for theorizing a research theme before fieldwork experience in indigenous knowledge research proposals and procedures. To know, in fact, is to have cognitive practical/creative experience. The product of IKS is normatively revised, evaluated as well as critiqued in the context of performance, consumption and effect/affect. Only a respectful and thereby cognitively imbued scholar may perceive, analyze and explicate them for what they conceptually represent, irrespective of mode of dissemination.

Issues about theory, authorship and legalized plagiarism

Authorship in African indigenous cultures is cumulative; authorship in the metropolitan knowledge jingles is personalized.

Who is the principal/original author of the indigenous knowledge researched and published under the proper names of modern scholars? If a scholar has invented some original knowledge, or is already the expert in an existing knowledge topic, why go to the field to search for its nature, sense, meaning, intellectual paradigms and advancement (modern application) potentials at all? Do scholars poach and expropriate the inherited intellectual property of the indigenous expert practitioners? The ability to research, analyze, theorize, publish and pontificate about other people's bona fide knowledge that is already authored and patented in human/performance experience cannot confer sole authorship. At best, the scholar-researcher who is not an owner/re-creator of knowledge property is an authorial

partner in terms of being the transcriber and articulator of "other peoples' performatively explicit knowledge". The modern literacy scholar will not be grudged co-authorship with the original, legitimate knowledge theorist/creator/producer.

In the literary dissemination of African Indigenous Knowledge Systems, the scholars so far involved in publishing their studies of other people's knowledge inventions as the authors of content instead of style are blatant poachers but legalized plagiarists. The literary scholars formulate, advise and legalize the procedures or edicts that justify appropriating or expropriating the knowledge creation and production of the disprivileged indigenous owners. It is disrespect as well as abuse of the intelligence and cooperation of the indigenous owner/author of the knowledge to merely give her/him a tokenistic mention on a patronizing "Acknowledgement" page. The scholar who transcribes, reconstructs and/or edits knowledge deserves to be a co-author.

Issues about accreditation of publications

A seminal or instructive publication in an all-inclusive magazine, also a book that is accessible to the general public, including the legitimate owners of the knowledge, and an esoteric disciplinary discourse published in a public-excluding journal: which one accomplishes human interests better in terms of useful knowledge made accessible to the public for mass enlightenment?

A book and an esoteric disciplinary/micro-disciplinary journal: which promotes knowledge enlightenment and enrichment in a manner that the interested non-specialist public can assimilate and access more?

On accreditation of publications: Who is the objective scholar/expert/adviser/reviewer that successfully divorces subjective sentiments and human prejudices in recommending what is publishable or suitable for accreditation? Scholars are human and more disposed to approve what promotes self-, or group-interests. Some of the time the experts/advisers/reviewers who prescribe and advise on accreditation and the publishable are arbitrarily chosen by the privileged who cannot discriminate between the albumen and the yolk in a discipline. The opinion of peers is helpful, but should not be undertaken in a manner that is not transparent. In other words, the reviewer must be disclosed to the reviewed. They are colleagues, after all, and could engage in open dialogue if need be. The best friend is the one who sincerely and openly critiques and tells you your worth.

Issues about scholarship – the jingle of intellectualism

The scholar or intellectual is not necessarily a person who can read and write. There are intellectual practitioners who perform knowledge in public sites without any need for scripting. Before any encounter with exogenous human systems, African societies boasted intellectuals whose inventive, theoretical, scientific and analytical minds, basic to systematic research regimen, testing and public validation, produced knowledge lore. Their genius enabled the various autonomic societies on the continent to survive, and grow in population and wisdom about life and the cosmos. It was their intellectual orientation that instituted

enduring indigenous humane, societal and environmental systems and practices. If they were not profound, what would there be for the card-carrying conventional scholar to research, document and claim to discover by the vice of published authorial legitimization? The intellectual, therefore, is a person who is an embodiment of a disciplinary lore, which she/he disseminates in the public space for the enrichment and enlightenment of humankind, thereby, advancing the illumination of human minds as well as the qualitative advancement of societal systems and practices.

The jingle about indigenous oral versus modern literacy explication of knowledge generates perfidious dichotomies and methodologies regarding the same concept of knowledge generation, education, practice and propagation.

Research knowledge generation must be of relevance in the public space, preferably ennobling rather than inflicting lives. The products of African indigenous scholarship are generated from applied knowledge that makes visible and utilitarian impact in the public domain. How much of our modern literary scholarship objectives and fanciful theories and outputs (published or archived) is validated, applied or useful in the public domain?

Issues about prescribing currency of literature

Self-aggrandizement is part of human nature, and modern literary scholars are no exception in the ego-tripping. However, if knowledge contained in the literature that has been produced since the invention of alphabetic writing, and by which current scholars who supervise students have been nurtured, is now deemed invalid or obsolete, why should university and public libraries and archives continue to invest in retaining and maintaining such irrelevant literature sources? Without prejudice to legitimate wishes for our contributions to be recognized by our immediate students and peers, the prescriptions that discourage student researchers and writers from referencing any literature of any age of publication and documentation are hereby queried as intellectual ego-tripping. In the same vein any current literature that is deemed irrelevant or distracts from the perspective adopted in arguing a topic could be ignored. It is in the modern privileged person's nature to exercise absolute control over the less privileged in order to feel the thrill of god-ness, even in institutions of higher learning, but this same person should be championing true liberal thinking, opinions and inquiry. An example of the currency of ideas in old publications is the following by A.M. Jones:[8] "if all of us who wish to study their (African) music were to do the same (take part with the African in their music) we should very soon become aware of the fundamental structure of African music. In fact, we have no right to theorise about the music unless and until we have indeed had some practical experience." (Jones, 1971:5)

Issues about African narrative scholarship – strategizing the indigenous narrative style in the literature mode of knowledge sharing and dissemination

The commitment of narrative scholarship is to make disciplinary discourse accessible to an all-inclusive public in story/dramatic modes that are intellectually interactive, enlightening

8 Jones, A.M. 1971. *Studies in African music*. London: Longman.

and enduring to all but scholarship freaks. It remains more tactically effective for modern learning and scholarship in Africa than some tedious academic regimen. The narrative mode of discourse is an African intellectual/education forte viable in any age and place for any field or specialization of knowledge research, dissemination and education. Narrative procedure, in any case, marks contemporary classroom routines. Narrative scholarship may offend the sophistication of exclusive house styles and prescriptions for scholarly writing and classroom delivery methods. The scholarship politics and internecine competition about conflicting house styles is currently creating confusing goal posts for scholars and publishers. Sophistication in editing literary presentations, which house styles is all about, quite often takes precedence over sound knowledge substance in judging what is acceptable for publication. House styles fancies have generated conflicts about font and bibliographical annotation because scholars must visibly engage with the global fashion of competing and winning. Obsession with competing to win warps the mind and destructs the ego. Which literary house style is more elegantly right than the other for presenting the same essential ingredients of a bibliographic listing for instance? All are right in terms of the same accurate particulars of content, which should matter. But non-adherence to house style can exclude the right article from being acceptable for publication in the right journal. An author is compelled to undergo mental switches to conform to the competing egos that demand doing the same essential thing in flippantly different house style prescriptions. Too many house styles or houseflies buzz the attention off the substance.

Reflections on ethics – Are celebrated modern scholars plagiarists/poachers from indigenous knowledge experts?

Has any modern literary scholar ever been arrested or prosecuted for poaching and authoring African indigenous knowledge inventions that have become patented in public use over years and ages? Has any modern literary scholar ever been arrested or penalized for publishing and propagating misinformation or mal-information that libels Africa's indigenous intellectual integrity or knowledge creation/production authority? But if anybody is deemed to have misinformed or maligned a modern political, religious or virtual scholarship authority, even in using the original spirit-licensed musical arts, defamation and libel become an issue in the skewed hegemonic, modern conscience regarding legality and justice. The ethical constructions and legalities concerning field research are couched to continue exploiting and deceiving the owners of knowledge and sources while protecting the self-centred interests of the privileged researcher and her/his institution. Who in the African village visits and browses through publications in libraries to ascertain that she/he has not been plagiarized, that her/his intellectual property rights have not been violated or poached in some form for the exclusive commercial or promotional benefits of the researcher, and to demand the compensation that should accrue in a fair legal/juridical system. There is the chicanery of coercing indigenous knowledge authorities to accede to an "informed consent" document, the tortuous legal implications of which they, and indeed any other non-modern legal mind, cannot comprehend. In current metropolitan knowledge politics and injustice

the poacher/plagiarist is eventually the sole author – the privileged expropriator wins all stakes à la the perfidy of hegemonic scholarship.

Reflections on substance versus polish

Polished exterior more often than not camouflages base interior or intentions, whether in dress code, self-representation, food, speech, technology, inter-personal/inter-group relationships or research literature. In other words, over-refinement of any presented or represented material, as well as sophistication in human behaviour, camouflages paucity of value, honesty, human merit and worthy substance. More often than not the rigor of maintaining sophistry and refinement accrues injuries to the psychical, spiritual and physiological health of the producer/pretender and the consumer/audience alike.

Conclusion

The resilient voice of Ako on behalf of the inheritors of the African indigenous knowledge lore abides, and urges through the strident voice of Touma during her valediction on behalf of her graduating class:

> "We wish the privileged, modern knowledge knights in techno-capitalism armour would eschew treachery, and rather help us to continue to do what we invented, perfected, own and know best how to advance. You can dissect and write what you think you know about what you do not do, or do without feeling and cognitive theoretical insight. After all, you have the tuber and the knife. What you concoct and season with scholarship glitter will be cooked and consumed by your club of sophisticated reporters, no matter what we think, say or contradict. Our plea, however, is for informed discourse through which mutually enriching enlightenment and a respectful continuum thereof could thrive."

And when we know the why and how of what we do, our discernment and advancement initiatives will be richer in the humanning and redeeming testaments that we can bequeath to the posterity of this present technologically and politically imploding world.

CHAPTER 2 PART 1

PHILOSOPHY AND AESTHETICS IN AFRICAN MUSICAL ARTS – MUSING ON INDIGENOUS PARADIGMS[1]

The prophesy

The day was October 21st 2003, and there she was, the most dignified lady ever, yet clad in simple dress of hand-woven cotton fabric. Her presence was hypnotic, and unassisted by any adornments or make-up. She stood, solemn in a crowd of city people whose glitter seemed to assault her ethereal rustic beauty. Her eyes swept over the immediate, milling world, and finally transfixed me compellingly. She commanded me to be her escort with the slightest gesture of her hallowed head. I obeyed, not without a touch of baser longing tugging at my loins.

She swivelled, and became motion, delicious motion – redemption escaping the depressing crowd of severely self-isolating modern humanity. She floated ahead of me, in a delicate walking dance; I lumbered after her, a bemused drummer barely marking pulse and pace for a mesmerizing tune. Out of the choking concrete and plastic of ultra-modern life, through fading meadows exuding artificial toxins, past the famished greenery of neglected rural vegetation, she finally merged her wholesome gloriousness with the lore of a rare, surviving pristine forest. She led me deep inside, to the largest baobab tree, in the trunk of which was a fibrous cave. A myriad sparks in rainbow hues danced at the twilight entrance of the tree-cave, emitting polyphony of whispering elegies. Then Her Elegance turned, and addressed me:

> "I am Mamo, an emanation of the original soul of the musical arts. The peoples of the modern world have become so spiritually depraved, craving and contriving fancies, so that the chances of redemption are bleak. They have tortured my body out of natural forms and deprived my soul of its core of pragmatic humanning sense. They are raping me wantonly with metallic and digital probes. They have travestied my divine mission of promoting the peace of the human and societal soul. They are disingenuously disabling my sacred spirit essence, polluting it with absurdities and obscenity. There is pressing need to sanitize the

1 This is a revised version of a paper delivered at the Conference on Music and Philosophy, Perspectives from Europe and Africa held at the University of Pretoria, South Africa, from 20-23 September 2004.

> human mind globally if humanity is yet to be saved from imminent cataclysmic doom.
>
> "I hereby anoint and empower you as my priest. Your commission is to proclaim my prophesy to the human world. This prophesy, which you must publicize, shall come to pass when the following signs become prevalent:
>
> "Sonically regressive human genius shall develop atrophied emotions that will enable them to perfect the art and joy of self-mating, the science of self-impregnation and the technology of fecundating and producing neuter-gendered babies powered with mechanistic brains, plastic hearts and fibreglass bodies.
>
> "I charge you to return to the human world to deliver my prophesy to ears that hear well but understand so little of value; to longings that scorn substance but irredeemably cherish farce as absurdly fun; to minds that reason diabolism with disarming brilliance; to parenthood that nurture offspring with mind- and body-polluting fantasies."

Instantly she transformed into a sonic cloud, which surged into the gaping tree cave. Cascades of drum, string and wind ensemble music immediately exploded inside the cave, then gradually subsided in calm, lilting resonances. Her mellifluous voice floated succinctly above the background resonances as she sang the prophesy, which is hereby faithfully reproduced.

Mamo's prophesy to humans

> "It shall come to pass in the immediate future that all sonic sounds shall be silenced in the entire universe of mankind for eight full days ...

On the first day ...
Nothing too extraordinary will happen, except that the peoples of the world will not understand why all the shortwave, medium wave and FM radio stations globally, are DEAD silent.

All television and audio-visual jingles will be DEAD silent,
All earphone tinklers will be DEAD, silent,
All computer-animated winklers DEAD silent
All film teasers and liners DEAD silent
All disco and club music DEAD silent
All touch-and-play boxes DEAD silent
All singing voices DEAD silent
All sonorous sound and heart and mind DEAD,
Silenced.

On the second day ...
In addition to the sorrows of Day One –

All animals in the forest amble into human home spaces, querulous
All birds in the sky swoop into human level spaces, querulous
All water creatures swim into human land spaces, querulous
All creatures under ground creep into living human spaces, querulous
And all they can hear and feel:
G-r-r-r-r-r-r! Human passions steaming and exploding everywhere: wham-wham-wham!
B-r-r-r-r-r-r! Human tempers snap and burst: bang-bang-bang!
C-r-r-r-r-r-r! Cordial relationships tense up and freeze: crash-crash-crash!
Du-du-du-du-du-du! As peace flees humans, bombed: doom-doom-doom!

On the third day ...
In addition to the nerve-snapping experiences of Days One and Two –

The CNN, the British Broadcasting Corporation, the Voice of America, the Voice of the Globe and all the other broadcasting media in the world – international and national, radio and television, ear phones and internet – start blaring out alarming incidents:
A socialite housewife has battered her mighty and wealthy and powerfully irritating husband, sensationless. He is in a very critical condition in the isolation chamber of a specialized hospital.
A devoted boyfriend has flung the nagging girlfriend out of a love bed. After crashing through the glass window on the fifth floor of a seven-star hotel, she smashed onto a busy street. She is in the Amorous Death unit of Saint Passion's hospital
And so on ...

On the fourth day ...
In addition to the on-going calamities of Days One to Three –

News from the capital cities of the world report that parliaments can no longer make laws as national anthems are DEAD, silenced ...
Presidents of the world are becoming manic depressive because their national anthems that accord them rulership recognition are DEAD, silenced ...
World soccer matches and sporting and gaming and gambling combats cannot be held because national anthems that identify who is winning or losing are DEAD, silenced ...
All rituals, national events and international protocol jamborees, including the United Nations talk shops, the stock market for peace-fighting, cannot be held because the empowering and validating musical signals are DEAD, silenced ...

On the fifth day ...
In addition to the global disasters of Days One to Four –

The endangered children of the world, having been denied spiritual nurture and soul-enriching food for four days running take to the streets and fields:
Chasing after adults, shrieking abuses, firing shooting toys ...
Verbally vilifying all adults in stinging, brutal voices ...

Rioting all over, and proclaiming:
We condemn adult dementia!
We condemn adult deviance!
We need en-spiriting sounds!
We need humanning human music!
And the police and armed forces of all the nations are mobilized to crush the children's rebellion. The combined armoured forces terrorize the children verbally. They brutalize the children physically. They gun the children down. They rape the children painfully. They indiscriminately bomb unarmed children, including their own love-deprived children.

On the sixth day ...
In addition to the catastrophes of days One to Five that are reverberating globally –

The burning bushes of the world, and
The blaring bulls of the world, and
The sour puddings of the world
Are reported to be engaging secretaries and cabinet ministers and party stalwarts in brutal combat, exchanging stinging insults, causing scandal, spewing poisonous breath, blows, gunshots ... whatever is deadly in verbal and armed terrorism, violent and covert criminality. The celebrity combatants are incurring bruises, open wounds, broken bones, blood-running noses and whatever is bloody in beastliness and mutual annihilation.

On the seventh day ...

In addition to the global lunacy, and cataclysmic sub-humanness continuing from Days One to Six –

All the underground and land and water and air routes all over the world are blocked because of crashed technology, collided airplanes and torpedoed watercraft. Drivers and pilots and passengers and pedestrians are unleashing unbridled virulence:
Raging at one another unrestrainedly
Barking at one another rabidly
Vituperating one another randomly
Battering one another insensately
Dismembering, decimating, digitalizing one another technologically.

On the eighth day ...
In addition to the above cumulative horrors inflicting mankind all over the globe, all human beings are escaping stark naked into forests and waters, on all fours, while uttering terrifying animal sounds.
All the animals and birds and sea creatures and underground creatures, upright on two legs, are invading and taking over human homes and palaces and offices and auditoriums and religious buildings, verbalizing cordialities.

The non-humans interact with terrific humane spiritedness.
The non-humans are celebrating with fireworks and soulful music:
Hyena proclaims himself the President of Amoricus,
Shark proclaims himself the Dictator of Russocus,
Vulture proclaims himself Emperor of Eurocus,
Scorpion proclaims himself the Omnipotence of Afrocus,
And so on, and so on ...
And more and more beastly types are making demagogic proclamations in all the countries of the world with neither electronic fanfare nor cynical anthems.

At last, the genius of humankind has invented and unleashed demonic forces of Armageddon.

Amidst this provoked demise of the human universe, a tiny rainbow-coloured dove flies a tiny rainbow-coloured human child carrying a tiny wooden slit drum to the top of the highest skyscraper tower of the globe.

The tiny, innocent child drums on the wooden slit drum to produce the first musical tune of sanity heard in the maddened world in eight days of demonic minds and senses and emotions. The simple tune on four-notes vibrates mental health into the terminally subverted minds and plastic hearts of all living things. The child's tune is a proclamation, signalling the re-birth of humane feelings, peace, fellow-love and soulful communion within and between all humans through the agency of humanning musical arts. And guess what happens ...

The simple human music restores calm, redeems all to benign spirituality everywhere. Then the rainbow-coloured child, who is the spirit-healing agent of humanning music, in its simplicity encodes on the drum the universally decoded text:

> 'I bring back natural music to humankind in order that humans will be healthy again in mind, soul and body.'

And the child musician proceeds to give practical lessons to all the world's peoples about the original sense and meaning of music that conducts a well-founded human society, concluding with the injunction: "Offer the values of humanning music to your offspring, and recognize the capacity of human music to engender humane living and noble societal practices. Reflect on the events of the past eight days; allow human priorities to caution the egomaniac fancies of your genius, or the human world will finally explode, and all shall be no more."

Silence hung over the virgin forest at the end of the prophecy, but for the musing tunefulness of the iridescent aura hallowing the inside of the tree cave. Later, when I returned to human habitation, I learned that, while the communication of the prophesy lasted, the entire human world witnessed unprecedented clashing of heavy thunder, the fieriest lightning flashes ever, with torrential rain such as had never been seen, the intensity of which raged and battered the globe, manifesting the ominous connotations of Mamo's prophetic text. When she was singing about the simple child with a drum, the catastrophic climax of nature's ensemble subsided dramatically to a cadenza of mellow and soothing sunshine. But

humankind everywhere experiencing nature's revolt could not comprehend the prophetic text encoded in the riotous ensemble of natural forces. I have now conveyed Mamo's injunction, and am inspired and empowered to expatiate.

The philosophical fountain of the musical arts as a sacred force in Africa

What is the intangible protagonist that cannot be grabbed but which compels tangible interaction? Music, the spirit force that impels human interactions with sublime sensitivity.

Philosophical procedure pervades most aspects of indigenous African systems of life and metaphysical reality. Indigenous philosophy imbues a disposition that is conducive to psychically secure human living and action, and was inculcated through the discursive modes of proverb, aphorism and metaphor. Philosophy, equally, is an applied knowledge system that guides creativity and performance practice in the musical arts branches of indigenous music, dance, drama and the visual arts. The ancestry of African indigenous knowledge conceived the musical arts to encode and perform the worldview, the philosophy of life, as well as the social-political systems of African peoples. As such, utilitarian musical arts types, albeit a now endangered specie, marshal, monitor, critique and validate all societal and spiritual systems as a proactive sonic phenomenon. Entertainment value is implicit but not overtly emphasized in creative rationalizations and performance sites.

The African philosophical disposition demands the coding of meaning into creative enterprise, as well as the perception of such meaning in the context of processing a virtuous disposition to humane living and societal issues. Hence this discourse started with the prophecy that cautions about the consequences of perverting the divine meaning of music.[2]

Among the Igbo of Nigeria, the Trickster tutelary Deity, *Agwu*, dispenses spiritually enhanced creative genius in the related sciences of the musical arts and healing. The manifestation of abnormal but harmless behaviour could signify that *Agwu* is riding an adept. Specialist musicians whose musical specializations execute critical assignments in the polity of a society or community, as well as the indigenous medical practitioners, may exhibit behaviour that is out of the ordinary. Yet they receive the degree of reverence accorded to sacred personalities, because the indigenous philosophical reckoning is that the musical arts perform a divine mandate. The "voice" of music, as well as an extra-musical action conducted through appropriate musical arts medium, is thus accepted as inviolable and non-indictable. This sacred dispensation is the philosophical foundation that empowers music as an unchallengeable marshal of societal polity where ordinary human actors could encounter difficulties and censure.

2 The scholarship approach in this discourse is unconventional, as is already evident in the opening narrative style. The African indigenous theory as well as method of disseminating the knowledge under discussion does not in any way owe any allegiance to a cosmopolitan scholarship regimen and sophisticated conventions.

Philosophical basis of the theoretical content of African indigenous musical arts

Theoretical procedure is implicit in the conventions of practice

The African creative philosophy is steeped in spiritual lore, while its performance is concerned with depicting and activating the animating spirit force or essential nature of a theme – tangible or metaphysical. Probing the essentiality yields creative manifestations that have to be appreciated and interpreted at levels deeper than the obvious: the surface impressions of a topic of contemplation or perception. Deep appreciation in artistic creations focuses on objective rather than subjective motivation, also on the impact. This means that the value may not be intrinsic in the artistic sense or representation, rather extrinsic; in the non artistic-aesthetic transactions an exhibition or performance accomplishes in its public context. Hence art in Africa is public service oriented; and the aesthetic component is interactively experienced and expressed.

Cognitive appreciation of African musical arts compels double reasoning and visioning, that is, two levels of perception or analysis: the surface level of contemplative appreciation (entertainment interest), and the deeper level of factual impact within societal polity and human management. A superficial perception or analysis of African artistic products, that is, which fails to probe beyond surface sonic/visual manifestations, leads to flippant analytical and mispresentational conclusions, such as that a sonic/visual creative product seems terse, informal, repetitious or simplistic. Planes of analysis that may appear conflicting are called for in fathoming the wisdom fronting the façade, which captures the value, meaning, role and sense that inform artistic configurations. And so, the imagination of an analyst cultured to perceive fanciful impressions starts and ends with identifying the nature of the façade, which shrouds the profound meaning and potency impacting human systems – biological, political, economic, religious and social.

African creative and performance arts products are proverbs and metaphors

It is a foundational African philosophical lesson about life that *nothing is what it seems to be; and nothing means what it seems to mean*; in other words, the sight/sound/taste/sense could be deceptive. As such, an artistic expression/verbalization is a metaphor. Hence an indigenous proverb induces a sensible mind to reflect whereas a farcical mind misses the message, and floats in bewilderment. Also: *The singular could connote complex communications and the multiple may derive from a singular source – think double because opposites co-enable, each the other.* So a philosophical mind negotiates life with fewer traumas in the wisdom that *the negative is a test for the positive, and vice versa*; also that *a lasting cure makes worse to effect healing, and a fast-moving stream has a slippery bed.*

An entity in nature or in life is incomplete when not ballasted, in fact an aberrant, when perceived in isolation. As such, every sensation or reality has an interfacing complement. African philosophical projection does not reason or present the world and life systems in

a straight, smooth line, rather in cyclical re-formulations and rugged conformations that accrue developmental energy over time. In music or visual arts, for instance, a thematic identity inspires a matching complement that balances or enriches it. A bi-perceptual philosophy of the universe then permeates creative thinking, manifestations, conformation and the aesthetic in all the branches of the musical arts – music as a sonic vision, dance as visual music, drawing/painting/sculpting/miming as framed dance, drama as metalife. These philosophical references inform the theory, structural sense and aesthetic aspiration in the musical arts of Africa, which could be discussed under creative inspiration, structural conformation, participation, societal deployment, aesthetics and humanning education with particular focus on music. The discussion that follows posits that the indigenous African knowledge system construes musical arts as the sound ordering of life and society. Musical, dance and dramatic conceptualizations therefore interpret and effectuate societal systems, and engender humane living.

The philosophy of ordering sound

A deeper perceptual disposition enables grasping the meaning from which an apparent artistic manifestation is derived. The meaning is further transacted, explicated, monitored, and approved in terms of the extra-musical arts experiences and manifestations that performances generate and process in a society. The entertainment aspect is implicit, but is not a primary consideration in approving the merits of a presentation or manifestation.

In textile art or painting, the simple-looking motif or composition could be a code evoking multiple perceptual perspectives. In sculpture, what seems to be a figural absurdity or asymmetric design codes potent affect and other subtle meanings. In dance, a choreographic gesture or phrase could be communicating a powerful social, political or religious text. In spirit manifest or masking drama, an absurd costume or mimetic gesture imparts profound cultural education.

The artistic-aesthetic façade of a creative product then teases the probing of the more profound intentions shaping the creation, which inform the indigenous indices of evaluation and approval.

> When the pulse sounds, I respond according to my personal mood; when other musical arts actors relate in a common pulse, we together negotiate human relationships and issues of life at various individuated levels. Sharing is bonding; egotism begets psychosis.

The foundational element of African musical sound and dance is the pulse, the time frame that coheres the ensemble's superstructure. The pulse could be latent in the composite structure of a piece or be sonically articulated in a deep-toned voice or instrument. Pulse has dual rationalization in terms of the metric organization of a music composition. A pulse in isolation interfaces common quadruple time and compound quadruple time, which respectively evoke masculine (hard) and feminine (delicate) emotions. The thematic formulation of

African indigenous music preponderantly figures quadruple metric organization, although there are (few) exceptions that occur in five-, seven- or nine-pulse metric order.

Limitless music, dance and dramatic compositions are possible given the periodic security of an articulated pulse theme. It is also possible to interplay the common and the compound metric feelings in the same thematic exposition, basic to a consistent pulse.

The principle of duality or interface equally guides the structural configuration of thematic material in music and dance. A theme in common quadruple meter could be trans-structured in compound quadruple meter, and vice versa, to stimulate different mood and movement dynamics.

The principle of complementary motifs/phrases that constitute a full thematic statement sensitizes that: sharing is bonding; selfishness or egotism begets psychosis. The inculcation of such a cardinal philosophy of life is in accord with the primary humanning mission of indigenous musical arts, and warrants that the binary principle predominates in the structuring of thematic materials.

The principle of matching themes or thematic layering of ensemble texture

The philosophical formulation that guides the conformation of ensemble texture in African indigenous music theory prescribes that individuated attributes should be inter-structured to furnish a stronger communal sonic aggregate. As such, the texture of an ensemble piece is made up of differentiated layers of themes, each of which could be independent, in isolation, while at the same time being structurally interdependent with other themes. Thus texture in artistic performance is a philosophy of coalescing individualities: a synergy of cognate energies framed by a common pulse. Some African music instruments have peculiar thematic potentials as a result of the material and technological design. There are ubiquitous motifs or themes that can be found as a textural component of many different pieces.

The principle of thematic development – a recycling philosophy of growth

Energy grows in effectiveness when its basic nature is imaginatively re-ordered to furnish fresh inflections of the basic (internally generated development); energy grows in affectation when its essential nature is stretched outwardly (externally enriched developmental imagination). Music is energy: psychical energy, activating energy, and emotive energy. Musical structures are constructed to trigger, sustain and climax specific non-musical activities. A performance-composition that strives for motive *cum* emotive climax is resolved with a cadential idiom that accords cathartic feeling. The African philosophy of music is an applied science of intangible energies; it researches instrumental choices, sonic ambiences and structural conformations that engineer tangible results. Contextual contingency informs the processing and outcome of thematic and ensemble developments.

The metropolitan theory of development reflects the Western philosophy of humanity and life. The African philosophy of thematic development (component or composite ensemble theme) in music is differently conceived and rationalized, and reflects the developmental philosophy that informs any aspect of life and cultural practice. It cautions that develop-

ment, which compromises the original identity or innate nature and actuating force of the subject/theme, is bound to disorient, and, thereby, injure the social-psychological stability of the subject. Exogenous developmental philosophy and icons that have been thrust on African human and indigenous knowledge systems disorient the world-view, as well as the cultural mentality of the African. The result has devastated the self-image and mental-cultural health of the African.

African indigenous developmental philosophy is underpinned by a unique theory and practice of advancement that recognizes growth as enrichment instead of effacement ideology: revising the innate nature of every consolidated stage, state or period of being. Secure or healthy growth should regenerate the innate quality and quantity, that is, advance the known content and quality of the original, anchored on its potentials for fresh growth. This sometimes entails borrowing or accruing extraneous but compatible ideas and material, but transforming them to conform to the cultural developmental ideology, protocol and idioms. Hence, musical arts borrowing has always occurred between contiguous African cultures, in particular, and absorbing of distant cultural traits by relay contact.

> Indigenous African developmental theory in the musical arts then requires that the identity of a theme or ensemble sound be regenerated without obscuring its significant nature. In practice a melodic, melorhythmic or rhythmic theme comprises a sonic idiom, termed *uda*, "sound scope" or "sonic energy", among the Igbo of Nigeria. The sonic energy comprises component atoms of varied temporal durations and pitch/tone levels. These are commonly structured in peculiar bi-axial configurations to constitute the thematic identity of a known theme/piece. The length of the thematic substance is then looped into a circle, and regenerated internally, that is, in a re-cycling procedure. Such an internal activity of variation or transformation generates potent energy that accretes and triggers a spontaneous motive-emotive response, consciously or subconsciously, among the performers and an empathic audience that bond in participation in accord with the performance ideology and canons. The science of recycling accrues in effect and affect over performance-composition time, and could impel overt reactions such as altered states of consciousness required for accomplishing super normal actions that mark spirit manifest feats, as well as other transcendental actions and emotions.

Philosophy of relativity and form: Relativity is a key philosophical thinking and pragmatic procedure that marks African creative enterprise. No two entities in nature are exactly the same. No two objects naturally produced by humans are exactly the same. African creative philosophy requires that no human genius should aim to equate self to God by producing exact photographic images of an object of creative contemplation. As such, the African creative or representational aspiration in the visual arts does not aspire to obtain a facsimile, a precise or exact repetition, rather a relative representation, reproduction and capability that depicts modal nature or actuating energy.

Every ensemble instrument commonly is a unique thematic entity. An ensemble music composition should combine varied but compatible components of instrumental energy,

quality and size to constitute the nature or identity of the composite ensemble or product. Every ensemble instrument or combination thereof is then reckoned as a thematic layer or identity of peculiar duration and structural character of the ensemble. All such independent but relating themes in an ensemble share a common Starting Point. The composite musical sense from one common starting point to its re-occurrence in performance time constitutes the Ensemble Thematic Cycle, ETC, (Nzewi, 1997).[3] The textural gestalt is the identity or significant sound of a piece that is then developed or regenerated within its innate cyclical authority. An Ensemble Thematic Cycle is thus a synthesis of the constituting layers of differentiated ensemble themes that mark the significant sound, as well as the basic form of a piece. It is the formal building block that is layered successively with internal variations in performance time to compose the contextual form of the piece. In some instances, however, a singular melodic or melorhythmic theme could constitute the identity of a piece, especially in solo songs. Performance form and time are not bounded or predetermined in the African indigenous compositional philosophy or procedure. Form and duration are primarily relative, dictated by the exigencies and contingencies of a performance context, which may be non-musical, but inform creative process and content.

The philosophical ordering of society

An African maxim states: "If an elder abuses the special privileges of old age by performing an unseemly act, the young can don a tattered basket and discipline him." Elders in African cultures are accorded spirit-quality reckoning by virtue of age, which accrues to them a special social-religious reverence. At such an age of transitional living they become psychically connected to the metaphysical world of ancestral spirits and superior wisdom. Hence elders in African societies are especially cherished and revered as bastions of communal ethics and the moral order. It is improper for the youth to employ an ordinary human medium to sanction or admonish a classificatory spirit who errs. The divine mandate of music, as an inviolable spirit force, transcends human authority, recriminations or confrontation. It is, therefore, the appropriate metaphysical medium for exacting definitive sanction or discipline on erring humans, irrespective of age, gender, status or achieved social/political/religious privileges. Drama commonly processed musically in the indigenous society, is a powerful corrective as well as coercive agency. The quintessence of the African's indigenous concept of drama as total theatre is encountered in the performance of spirit manifest theatre that integrates music, dance, dramatic text (encoded in costume, mime, songs, recitative, poetry, gestures, often through magical displays) and stagecraft. The tattered basket in the proverb is a metaphor for the faceless and, as such, non-human form and identity of a spirit manifest. The maxim conveys the prescript that a spirit manifest sanction is the ultimate disciplinary intervention in terms of very critical social-cultural deviations in the indigenous society.

3 See section III, "Theoretical content" in Nzewi, M. *African music: Theoretical content and creative continuum: The culture-exponent's definitions*. Oldershausen: Insitut für Didaktik populärer Musik, 1997.

> Spirit manifest theatre is conceived to accomplish obligatory functions in a human society as a neutral metaphysical actor representing the interest of the supernatural in human affairs. In other instances, the psyche of a human medium could be taken over by a spirit entity that visits the human sphere for the purpose of interactively performing tenuous functions that cannot otherwise be effectuated by ordinary human intervention. Spirit manifest costumes can be unordinary, being made of fantastic materials that may include evocative mask heads or faces. The human spirit manifest actor that animates the spirit form becomes psychically transformed to perform and accomplish an assigned utilitarian objective, which ordinary human consciousness cannot attempt. A significant piece of music appropriate to the nature and temperament of the spirit manifest energizes and prompts the actor.

Sacred authority deriving from the Supreme Creator is superior to secular authority in the African religious and secular thought that informs the transaction of social-political systems. But the sacred is discreet, employing psychologically effective methods to manage attitudes and systems. The sacred, phenomenal nature of the musical arts as interactive spirit force makes it a powerful agency in indigenous human systems. The spiritually imbued composer/performance-composer of certain musical arts types discharges social-religious obligations in a society. It is the indigenous acknowledgement of the musical arts as a sacred force that made possible its role in African societies as an incontrovertible disciplinary as well as executive agency. The musical arts operated as a societal institution that coerced as well as policed an ordered society.

Philosophy of space: The period of no sound in the progression of sonic atoms is referred to as rest in metropolitan musical scholarship discourse. Rest is an illusion. The dead is physically inactive, but does not cease to embody or generate active essence in the human environment. Absence of audible sound does not imply rest. Something musical or musically induced is happening when a gap occurs between successive audible impulses. Rest is then an illusion of silence at the superficial level of perception and contemplation. The term rest does not connote absence of sound or action in African musical thought and formulation. It is an interactive space intended to include a listener or co-performer in a creative or production process. Space or structured silence in a musical composition is an opportunity for the mind to breathe or recover. The alert listener or co-performer inevitably enters and enriches such spaces with the own imagination and private creative contribution, although not audibly articulated, thereby becoming included as a silent or audible/visual partner in creative communion. Breathing in the context of sonic space means having the conscious self-presence to identify or insert the self through creative contemplation.

When a fast, densely structured musical theme/motif is consistently repeated, space is eliminated. The conscious self can be totally displaced, and the mind drifts into a state of altered or substituted consciousness. Invocative music or dance is a creative aspiration that makes possible the phenomenon of psychical transformation, possession or some other supernatural manifestation in a susceptible medium. An example of this is to be found in the *Sangoma/Inyanga* healing music of Southern African indigenous cultures.

Both the inclusion of self-presence through space and the exclusion of space and thereby

self-presence can cause disquiet to any protagonist. Response would depend on the receiver's affinity with as well as disposition towards the musical 'invasion'. In indigenous Africa, invocative music is a means of effecting spiritual healing, communal purgation and other suchlike metaphysical management of the personal and societal psyche. In ensemble performance, providing and sharing of space engineers interpersonal consciousness and heals acquired social inhibitions.

The philosophy of aesthetics

What is beautiful, pleasing or sweet to the senses is, more often than not, unhealthy for the mind and body. This aphorism anchors the African philosophy of aesthetics. The body here can refer to the personal or the corporate body. The African aesthetic is primarily concerned with the effectiveness of an experience, and aesthetic behaviour manifests more as performance of effect or affect, although verbal aesthetic discourse is also common. The African perception and assessment of beauty is not so much concerned with the flippant celebration of superficial loveliness or grandeur. How a thing appears (surface impressions) is not as important as how a thing performs (the inside nature that is actualized). Charm of form or sound in the musical arts and in life entices humans to participate in profound actions and experiences, and should not be appreciated as an end in intention and creativity.

The adage that *a person who is absent from a burial may start to exhume a corpse from the feet when autopsy is demanded* is appropriate in the discussion of the African aesthetic disposition. It cautions about searching for aesthetics in the African artistic milieu with a mental-cultural background that perceives vanity as beauty, whereas traditional Africa assesses beauty in terms of experienced merit or virtue.

Any artistic product, of course, intrinsically is art for its own sake. But that philosophical perspective only frames the superficial aspirations of creativity. The creative inspiration and aspiration that accord the African a sense of fulfillment strive towards making art accomplish a utilitarian objective or convey virtuous beauty. In other words, art that exists merely for its own artistic-aesthetic sake is the vainglorious deployment of a creative endowment, a subjective devotion that trivializes art and makes both the discipline and its practitioners marginal in serious societal issues. The prophetic account that prefaces this discussion is instructive about the quintessential need and role of music in any human or societal system. In the African traditional practice, a musician involved in purely entertainment creativity, and for a living, is regarded as marginal, whereas a musician whose musical arts type serves to marshal critical social-political or religious issues is accorded high societal consequence. This is a social responsibility that has either been abandoned totally or trivialized in music training in schools, as well as in modern popular music practice, and is thereby making humoured and dispensable social-political actors of both the musical arts scholar and the modern practitioner.

The philosophy of the artistic in indigenous African societies prescribes that aesthetics is to be perceived in the contexts of creative intention and practical outcome. Creative intention primarily aims to demystify existence through the performance of the

mystifying, critical to which is aspiring for humanning and humane objectives. Extra-musical arts objectives then inform the choice of objects and personnel for performance as well as the rationalization of the tangibles and intangibles of creative intention.

Objective aesthetic or utilitarian outcome is an African creative aspiration that generates post performance discourse; whereas aesthetic affect is spontaneously performed in the context of a presentation to catalyze enhanced creative genius. The philosophical projection of aesthetics includes that its spontaneous performance has critical implications for creativity, as a proactive force that enriches the performance-composition practice that characterizes the creative process in African music, dance and dramatic presentations. Aesthetic appraisal is then a spontaneous practical expression, and could be performed as a brief sportive identification with an on-going performance. The experientially overwhelmed spectator dances into the arena to demonstrate approval with a symbolic gift in appreciation, or to embrace particularly impressive artistes (in terms of expertise or effort), or takes a dance or mime turn, or ululates or performs any other vocal expletive that constitutes an extra sonic enrichment of a presentation.

Aesthetic discourse in Africa then delves into both the potency (utilitarian outcome) of the artistic experience, and its pervading contemplative quality. The superlatively ugly or bitter or frightful is rated according to breathtaking ugliness or absurdity, which is the intended positive impact or meritorious attribute. Such disagreeable or abnormal features or sounds may not be negative attributes, and are complimented with contemplative expletives that rate them as profound, beautiful, powerful, overwhelming, etc. This is a philosophical transfer to the arts of the practical knowledge that what is raw or bitter (experienced or ingested) insures health; the smooth or sweet dulls health and may even be injurious. The raw or bitter is discretely sweet, accentuates pleasure; the smooth or sweet that is not natural is often pleasantly harmful.

Superlative negatives are used to give positive approval to beautiful/joyous/hilarious artistic products. Among the Igbo of Nigeria, for instance, an art object or a performance that accomplishes critical societal or humanistic objectives evokes deep or functional contemplation. The aesthetic discussion of the applied and proactive level of potency employs such hyperbolic expressions as: “The potency is terrifying”; “It is mystifying”. Or, otherwise, “It lacks potency”; “It makes no impact”, for having failed to generate desired actions or reactions. Thus the expected or intended utilitarian value or functionality dictates qualitative evaluation of the creative, artistic and presentational merits.

Examples abound of the use of superlative negatives as metaphors for the emotive aesthetics of an artwork or performance:

- The aural experiencing of a superlatively euphonious musical piece, for instance, would be verbalized as: “The sweetness completely spoilt the brain.”
- An extraordinarily enchanting musical, dance or dramatic performance would be commented on as: “It totally scattered the brain.”
- The visual or aural appeal of a musical or visual arts presentation would be qualified as: “The beauty deafens the ear”, “The beauty melted the body”, “The performance is perfectly cooked”, “The performance is dizzying.”

The African aesthetic philosophy then posits dual modes of expression, which are mutually inclusive: articulated aesthetics and performed aesthetic.

Conclusion

Lightness, darkness, musical sound and visual impressions: The conclusion muses on the philosophy of lightness and darkness, and notes as a preface that light and dark are not necessarily dichotomous or incompatible. Perception of darkness as absence of light is an illusion. Darkness is no sight, but does not mean absence of vision, as darkness provides in-sight light for a probing mind. On the other hand, light can obscure, hindering or dulling or dazzling the acuteness of the mind. More deceptions are perpetrated and believed in the glare of light than in the cover of darkness. Too much light or shine obscures merit, excites flippancy, deviates or detracts from cherishing spiritual values and virtues, which are, of course, deep-seated. The deep is dark, and the keen mind penetrates the deeper mysteries of enlightenment in the light of darkness. Hence deep knowledge or dark nature provokes thoughtful contemplation. "Close the eyes, and see vision." In contemporary religious experiences, when a person ardently exclaims: "I have seen the Light", that is when she/he has become blinded by prejudices, discriminations and the diabolic humanism that mock her/his light-sighted deeds and utterances and relationships.

Light, physical, material or mental, is effervescence, excitement, enchantment, and could flash illusions that obscure deep quality aspects of an obvious presence, so that the eyes see more but perceive less – only the highlighted exterior. The notion of darkness and light applies to the musical and plastic arts. Tones and colours interface in terms of dark and light textures, hues or sonic perceptions that complement as well as enhance each other. To isolate the complementary impressions is to misperceive and, thereby, mal-appreciate how the interplay of light and dark generates profound enrichment, effectual and affective, in creativity – musical, dance, dramatic and visual-material arts. In the African indigenous music conformation then, the inter-complementation of the dark and the light informs the quality of creative logic as well as intentions:

- The same deep, dark pulse layer correlates with the sharp, light phrasing referent layer to frame numerous ensemble types and pieces. An ensemble piece is then recognized by the composite sense of the other banded ensemble layers.
- Light ensemble passages (low intensity of individuated performance-compositions in the component instruments) contrast dark sections (intensive simultaneous performance-composition activities) to balance tension and catharsis in the psychical-therapeutic conceptualization of musical form and texture.
- In thematic formulations and development, the deep structural foundation of the chorus is the significant sound of a piece that represents the communal voice and security in a human or musical undertaking. The super-structural compositional/performance flights of fancy by the soloist attain human-community propriety in the context of the grounding chorus. The self-perception and thereby psychical equanimity of a soloist is easily dazzled and blinded or blighted when unduly celebrated, bright-lighted or sensationalized. It is in this sense that music for self-delectation often implicates chorus awareness, with the same individual performing as chorus and soloist.

Music that is conceived and configured to provide sheer entertainment fantasy is an exercise in creative vanity, and does not accord with the original metaphysical mandate or the humanistic meaning of music. The humanning and humanistic potencies of the musical arts as a spirit as well as en-spiriting force made them an indispensable societal institution in indigenous African societies. The utilitarian objectives have become obscured, in fact scorned by modern egotistic pursuits that invent fanciful theories and celebrate illusion as excellence. Who is the authoritative god-person that represents, construes and prescribes excellence? Standards are determined and recognized by a community of expectation. Subjective notions and contrivances of excellence exclude public participation and approval, and detract from the relevance of and regard for the musical arts professions, as well as practitioners within and outside academia.

The fulfillment of the prophesy with which this discourse opened could be avoided if spiritually inspired and guided scholars and professionals in the creative and performance arts would dare to revisit, discern and re-assert the original meaning and human mandate of the musical arts. The disciplines of the musical arts could regain serious public reckoning by evoking and reapplying the natural capacity of the musical arts to query the antihuman legislations and governance as well as attenuate the social, economic and religious maladjustments that proliferate and threaten to explode the contemporary human world. People in the musical arts professions have become disingenuously clever at celebrating the self-defeating doctrine as well as sophistry of art for its own sake, thereby promoting musical arts products and scholarship of marginal societal consequence as well as impact. The backlash is anaemic and devious scholarship dispositions that thrive in unhealthy inter- and intra-disciplinary rivalries, egotistic brilliance, and a beggar mentality in disciplinary as much as in professional practices. In the classrooms, in scholarship and in the various genres of performance engagement, practitioners have been intellectually diverted into grasping and glorifying the fanciful light of the musical arts that shadow the germane meaning. Because of its brilliance, the modern world is deluded from how the core business, the body and spirit of music can still be resourced to make people human in a global milieu that is becoming increasingly overwhelmed by a systemic plastic mentality and the resultant plastic human hearts and souls. Euphoric minds might be tempted to dismiss the preface to this discussion as far-fetched, whereas the signs are already manifest in global anti-human pursuits in which the grand annihilators of humane instincts elegantly promote the doctrines of self-interest with mesmerizing messianic vigour. But responsible musicianship, *à la* African indigenous creative philosophy, theory and societal commission, could still be applied as a redemptive force.

CHAPTER 3 PART 1

The junction of music, space and humanning:[1] reflections on African musical arts scholarship[2]

Preface[3]

This contribution pays tribute to John Blacking, an African music scholar whose empathetic understanding and cognitive expositions of African music have inspired mentally emancipated Africans engaged in African music scholarship. I have had two spectacular privileges in my development as a scholar-musician. The first was to study with five articulate traditional Igbo specialist musicians, Israel Anyahuru, Tom Ohiaraumunna, Egbe Ikpeazu, Nwosu Anyahuru and Nwankwo Ikpeazu. They primed my modernizing mind to revisit, acknowledge and accord primacy to the intellectual authority, creative philosophy, humanistic roots and theoretical genius entrenched in African indigenous musical arts, as the knowledge base for modern scholarship. The second was to meet John Blacking at the conference of the International Council for Traditional Music (ICTM) in Regensburg, Germany, in 1975. We immediately empathized with each other's intellectual space. Blacking amplified my putative stance that an African scholar in the Humanities and Social Sciences must be cognitively secure in the African knowledge base in order to in-put the own cultural truth in global scholarship discourse. Blacking further impressed on me the fact that African scholars need doctoral degrees before the scholarship hegemony of the Northern Hemisphere would accord them space for an original voice in explicating the unique knowledge heritage they represent in the global scholarship arena. He facilitated my unconventional admission to a doctoral programme at Queen's University, Belfast, with only a first degree in music[4] from a Nigerian university, the University of Nigeria, Nsukka. He persuaded the Queen's University

1 Imbuing with humane disposition.

2 This discourse is concerned with critical reflections on propriety versus arrogance in global music scholarship, with the musical arts in Africa as the point of departure.

3 This paper is a revised version of my keynote address at the John Blacking symposium on 14 July 2003 at the University of Western Australia, Perth, Australia.

4 This queries current inflexibility in straightjacketing every postgraduate student, irrespective of knowledge and experience, to run the gauntlet of the honours, masters and doctoral route for certification. And universities award honorary doctoral degrees to modern public luminaries who may not have the intermediate academic degrees that entitle the receivers to use the appellation in the public domain. No profound luminary of indigenous knowledge systems is ever recognized as fit to merit the same honorary degree for human and intellectual achievements outside academia. Yet it is the knowledge inventions of the indigenous knowledge authorities that mentor and form the intellectual foundation of some scholars in academic disciplines.

Senate that a mature person with a first degree, and an African for that matter, intellectually shaped by an own cultural musical arts knowledge base, and who had published as well as attended international conferences, deserved a space to explore his mental capabilities from African indigenous knowledge perspectives. This admission entailed waiving the course work requirements and a Masters degree that invariably subject the putative African scholar to intellectual indoctrination in the fanciful representations of African indigenous knowledge systems published by often non-cognitive scholar-researchers. On entering the programme, Blacking gave me intellectual space to discover my scholarship vision with minimal emphasis on conformity to the stereotyped scholarship regimen. The space for me to negotiate the conventions of hegemonic scholarship prescriptions was further opened up when I completed my thesis and obtained the Ph.D. degree in one year of University residency. I had spent the year in Belfast distilling my previously researched knowledge of the African musical arts system in a unique approach that did not derive from exogenous methodological prescriptions for research and fieldwork in the African indigenous knowledge system that often disable rather than engender cognitive discernment of indigenous knowledge lore.[5]

Introduction

African music scholarship, and by implication the study of humanning music, will continue to be enriched within the space energized by John Blacking for sensitively appreciating the merits in the other human person, culture and indigenous knowledge lore. It is not readily recognized that musical arts creativity and practice in African cultural traditions have been consistently advanced through intensive and systematic indigenous research canons basic to humanning principles. Research and scientific procedure are not the inventions, therefore, of literary scholarship convention, which engender intellectual arrogance and cultural snobbery. John Blacking, whose oeuvre bestrides social anthropology and ethnomusicology, disapproves such scholarship dispositions.[6]

The theoretical framework and operational paradigms of African knowledge systems were latently encoded in societal systems long before the industrial revolution in Europe and the missionary/colonial conquest of an enlightened African continent that understood with humane insight the meaning of God, life and nature. In modern human and social science research, including the musical arts, the research procedures increasingly emphasize rarefied sophistication and lose sight of the humanly grounding and knowledge content of the subject matter of research. Often, literary research paradigms and methods used in the area of African indigenous knowledge systems serve extraneous scholarship and human agendas, with the researcher expropriating the knowledge inheritance and inventions of the

5 As an outsider who enriched his soul with deep respect for indigenous knowledge, John Blacking created opportunities for other Nigerians who studied at Queen's University, Belfast, after me. The following Nigerian scholars join me in paying tribute to John Blacking as a researcher-scholar who treated his research community, Africa, with respect, and was thereby cognitively rewarded with an insider's insight – as evidenced in his substantial referential publications: Joshua Uzoigwe (Ph.D.), Richard Okafor (Ph.D.), Femi Olaniyan (Ph.D.), Daniel Agu (Ph.D.), Chinyere Nwachukwu (Masters with a Diploma), Nwokolobia Agu (Masters with a Diploma), among others.

6 See particularly John Blacking's expostulations in *Man and Fellowman* (1972) on human-culture studies.

present-day disadvantaged inheritors for self-promotion. As such, the results continue to be contrived and skewed, constituting virtual imaging of human identities and cultural practices. On the other hand, by empathizing with the Venda children of South Africa at their own level and meaning of music making, John Blacking gained cognition through spiritual initiation into the indigenous creative imagination that made his *Venda children's songs* (1967) a humanely enriched research product.

Reflections

Humanning research and rogue research

The tenor of this discourse evokes John Blacking's endorsement in 1977 that the purpose of my doctoral study with him would not attempt "to satisfy Western academic pundits", rather "to produce something that would be of value" (Keith Howard 1991:67) that would faithfully project the African knowledge legacy, a commission on oath from Israel Anyahuru and team I have not been diverted from prosecuting. The ruminations that follow, therefore, represent reflections of an inheritor of African knowledge on the impact that a scholarship agenda that contradicts Blacking's humanistic legacy have had on the collective African social-cultural psyche.

The meaning and purpose of research is to advance the state of knowledge – visionary or already in any form or stage of existence. Contemporary scholars have something to learn from the disposition and methodology of indigenous research principles, which prioritize human interests (Nzewi, 1999), as opposed to the rogue research – flippant scholarship that pursues knowledge to serve a selfish or capitalist agenda. Indigenous scientific knowledge systems evidenced social research, human research (particularly of the mind), health research, and material science research, including acoustical and musicological research. Metaphysical research included probing the energy dynamics of transactional space – Liora Bresler's (2002) "transformational practice zones", which "provide a space to share ideas, visions and commitments, and to build relationship in collaboration across" communities and belief systems.

Social research strategizes the deployment of the transactional energy of the musical arts in the public space as

- a social organizer – rallying people to an event, conducting, prompting, cautioning and generally mediating the societal activities and levels of communal relationships
- an executive arm of societal polity such as when defaulters or offenders of societal mores are publicly sanctioned
- a manager of events such as when the scenario or specific acts in event contexts are prompted or marked or structured or marshalled by significant musical sound
- a signifier, validator and unifier of social relationships such as when age-gender categories and emotions are publicly staged (Nzewi, 1999) or induction rites are communally endorsed in public ceremonies

Human research in indigenous Africa rationalized, as well as experimented on the peculiar musical textures, structures, sonic ambiences as well as environments of performance that affect the human mind in manners that coerce required response behaviour. Modes of acquiring, preserving and advancing musical arts knowledge without stress and discrimination were systematically researched.

Health research resulted in the application of appropriate musical sounds, constructs and theatre of performance to engineer mass as well as personal therapy and psychophysical wellness.

Material (acoustical) research informed the design and continual advancement of music instrument technology. Research into the physics of sound informed by the law of natural harmonics was applied to the construction and scale structures of string and wind instruments long before Pythagoras re-articulated existing African indigenous science and theory of music. African science of music as a healing medium also discovered that the raw harmonics of melorhythmic instruments have psychotherapeutic efficacy, which induces psycho-physiological healing.

Metaphysical research entailed discovering sonic constructs and tonal ambiences that imbue spirituality. Music is used to generate personality/psychical transformation in human actors as well as the embodied spirit actors who perform supra-human roles in the African musical drama of spirit manifests[7].

The potent energy of space

Space is rationalized in African musical arts structures and performance dynamics to generate affective-effective energy and synergy, monitorable in the significant emotions, activities, gestures and en-spirited expressions of participants in a musical arts event. Three principles of space negotiation in African musical arts intentions and performance practices can be reflected upon:

Textural space is where participants in musical arts activities interact and inter-stimulate one another so that self-identity is performed within group identity. Inter-personal consciousness in social relationships is inculcated and engendered when a significant music structure, which could be melodic, melorhythmic, percussive or combinations of these, is shared in linear or/and vertical space. The virtues so induced subtly condition social behaviour outside the setting of the performance. Thus, contrary to John Blacking's argument that "music cannot *instil* a sense of fellowship, as Tolstoy expected, or any other state or social value" (1971), the structures, textures and performance dynamics of African indigenous music are primarily rationalized to engineer and performatively inculcate a sense of fellowship.

Temporal space in the musical arts builds trust in others. A performer is given an opportunity in performance time to perform self (improvisation space) in the confidence of

7 Spirit manifests, the African metaphysical drama – actually the authentic African concept of drama – derive from the African worldview, and display supra-human potencies, thereby intensive spiritual affect. It has been misperceived as well as ignorantly discussed as "masquerades" in literature about Africa. The dramatic evocation and representation of such extra-terrestrial beings in text-loaded embodied forms accomplished sensitive social, religious, health and political assignments; hence performances prescribe certain taboos. See Chapter 7 of this Volume.

solid ensemble or group support – solo over consistent ensemble cycle. Consciousness of a community framework for recognizing individual attributes or achievements is thereby inculcated, and provides human solidarity for creative or innovative ventures.

Inspirational space is an atmosphere that enables shared transcendental experiencing, imbuing the spiritual-moral disposition to interactively bond one's creative inspiration with that of others. Self-emotion is thereby performed in empathy and harmony with others, rather than being self-isolated, self-satisfying or self-centred in a group as well as in relationships. Musicians and dancers develop or elaborate an assigned component theme in an ensemble with a spontaneity that must not distort or undermine the integrity of the significant ensemble sound. Sharing inspirational space inculcates that a person's role or behaviour – prescribed or by innate spiritual disposition, in society or family – could be peculiar but must not destabilize or undermine group mores or identity. This is a musical arts enactment *cum* consolidation of individuality in conformity (Blacking, in Byron, 1995:60), which is a key African philosophy for communal living.

Orality and literacy: interrogating excellence and profundity

Orality is knowledge regenerated and advanced through pragmatic, infinite re-creativity; literacy is knowledge patented and re-experienced as a finite product. Orality commands knowing and expressing knowledge in the context of fellow human interacting and sensing. Literacy promotes virtual human contact in creating and performing knowledge. Orality coerces contextual sensitivity, alertness of mind; literacy emphasizes calculated procedure. Both are commonly systematic.

Pondering the applause for literacy and the slighting of orality in global scholarship evokes the Igbo aphorism that cautions, *A na eli mma eli*? "Can beauty be eaten?" The human lesson as well as social implication is that a glamorous exterior or sophisticated representation does not automatically translate into genuineness. Yet the world is enamoured with the externally gorgeous, the refined, even if of meagre value or virtue.

John Blacking postulated the reflective question, *How Musical is Man?* (1973). An echo ponders: How humanning is the music making of the present age? Such an echo becomes an "harmonic equivalent" to Blacking's identification of the crucial nature of interpersonal relationships in the structural conformations of African music, which distinguishes between how a person creates or performs in the musical arts; and how the musical arts creates or performs a person. Byron (1995:18) reminds us of Blacking's argument that "inherent musicality is a defining characteristic of being human". And in *How Musical Is Man*? (1973) Blacking clearly establishes that structural 'elegance' and literary sophistication of a musical creation should not be the measure for determining musical genius. More critical, then, should be the palpable human interest, how the creation and programming, irrespective of the minimality or magnitude of elements, accomplishes humanly noble objectives through the creative, performance, and affective and evaluative processes.

Written and creatively finished music rationalizes scant space for inspirational bonding between audience and performer, also between co-performers through creative interstimulation, that is, sincere giving and grateful taking, or sharing inspiration and emotion.

Oral musical arts production in Africa mandates that the creative contributions of the original creator, the immediate performer in the event and the active audience inter-play in a shared inspirational space. The issue of the composer thus becomes de-emphasized in the spirit of communal ownership, giving priority to egalitarian humanness in creating and owning. Co-creativity is co-mothering or collaboration in the joy and pain of "giving birth", which is the African conceptualization of artistic creativity and production. Hence the musical arts and its overall production process have feminine attributes in most African cultures. Sharing in giving birth becomes a spiritual experience that instigates metaphysical bonding, which may not be apparent at the conscious level of performance activities. Sharing creative experience in the oral procedure entails much more than the quantifiable content of a musical arts product. It endures as a cherishing of reciprocal human emotions, open-ended interpersonal space for future re-negotiation of bonding, and space for congenial mutuality.

It is possible to create space for such exchange of creative inter-stimulation in written composition. Written African musical arts that do not provide any space whatsoever for the performer to bond creatively with the composer violates the original creative spirit, social meaning and humanning principles of sharing inspirational space in African music. Space for a performer to explore spontaneous creative self-imaging, especially in the African performance composition practice, imbues the performer with a sense of creative mettle. It highlights the significant content of the composition while compelling the audience to give empathic, critical attention to the performer's spontaneous original enrichment of the significant knowledge. The social-spiritual experience then makes the music a metaphysical force humanly greater than the inceptive composer, without negating her/his genius.

Music making attains a humanning virtue when aesthetic cherishing is a process of stimulating and interacting feelings, emotions and creative inspiration. When a symphony orchestra of multicultural/multiracial artistes performs a concert of form-fixed music, the performers may be aware of somatic nearness but do not necessarily attain the empathic consciousness of one another induced by inter-stimulation in a shared creative space. Coercing creative mutuality and musicality is, of course, not what the European classical music is about, because there is little inter-personal bonding between members of a section performing exactly the same score line, and virtually none between sections of the orchestra. Each performer or group of instruments is emotionally exclusive, being preoccupied with achieving precise reproduction of a part, in the expectation that the other performers/sections must be doing the same under the control of a Conductor. Thus a performer is merely a capable replicator whose interpretative human identity is further usurped by the convention of an ego-tripping conductor. There is no space for creative spontaneity, for feeling human by making a creatively proactive "mistake", and cherishing the virtue of converting such a "mistake" into correct and new creative exploration. After all, a mistake generates positive developmental energies if the disposition towards its proactive energy is positive. Oral performance coerces the spontaneous creative spirit to convert a "mistake" that transpires into a point of departure for an unanticipated flight of genius because a mistake does not, and should not, stop the music or dance or drama from going on.

John Blacking (1969) observes that musical structures are reflections of patterns of human relations. Inspirational space is negotiated within the physical-temporal space of ensemble structures. In the *tshikona* (Blacking, 1990*)* national dance of the Venda of South Africa, it could be a matter of contributing only a single critical note in a recognizable *tshikona* melodic theme. For a participant to miss that necessary note in its appropriate space is to shock an entire community psyche. As such, intensive critical listening as well as energizing other-awareness is coerced in musical arts performance as much as in community living in indigenous Africa. In other types of ensembles a mother musician[8] (singer or instrumentalist) is not expected to dominate the significant sound of a piece or its elaboration in a performance, except in the case of specific contextual intention. Co-performers are allowed inspirational space, no matter how small, to insert respective creative capabilities (compose self) into a creative consensus. A performer is thereby recognized and feels an important contributor to the composite human meaning of a performance composition.

African musical arts provide a performance site for exploring self in intimate consciousness of the importance and individuality of others. Although there are expectations of conformity to the significant format, the outcome of the performance is not always predictable, or replicable, except by chance. The space cohabited with another, and how it is negotiated, are open-ended, thus generating expectancy and surprise, and thereby producing catharsis in appreciation.

In the interactive space of public exposure, participants exercise individuality; discovering and negotiating self in a collective. The environment for staging the self-image could be the musical arts: producing a matching theme – John Blacking's "harmonic equivalence" (1969:18) – that enriches the aesthetic depth of a significant theme; or creating an own individualistic dance variant of a common dance theme; or taking a turn in a cultural tales session or children's danced quiz-game. Many tunes, same music is a primary characteristic of the texture of an African ensemble music piece, and it derives from the pervasive philosophy of social organization: many individualistic inputs, same unified activity. This restrains even a political system of kingship from being experienced as monolithic or autocratic governance. Democracy or the governmental system of consensus is originally African, so much so that, in a hierarchical political system, the musical arts critiqued and cautioned and disciplined rulership.

According to Byron (1995:14), "Blacking argued that the principle of polyrhythm, polymeter and harmonic equivalence had come to symbolize pan-African political aspirations epitomizing the interaction of individuals in a community". Polymetre is not African though, rather some modern scholar's misperception of the deep organizing principles in African music. "Polyrhythm", actually polymelody and polymelorhythm, would have underlying unity mediated by a common pulse system as well as a consistent temporal cycle – an ensemble thematic cycle (Nzewi, 1997) – in the musical arts as well as societal systems.

8 The African sentiment about music, as supported by folk terminology for exceptional capability, is feminine in temperament and process, thus warranting the validity of "mother musician" in discussing African sensibility instead of the European macho-loaded master musicianship.

The dangers of the Modal Ethos (ME)

Modal Ethos[9] is the virgin spiritual nature of personhood, which gets shaped by the diabolical as well as the virtuous in cultural upbringing and environment, and is further forged by personal sensitivity. The transactional ME, developed by everyone and every human group manifests as two polarized natures mediated by the space in between. It correspondingly has two hearts reflected in the two natures: the divine and the devious. When the devious personification of the ME, the diabolical, is in ascendance, the glamorous barbarian is on the rampage, exploiting and despoiling. When the divine personification of the ME is in ascendance, the virtuous human soul that recognizes and practices the universality of mankind opens up personal space for sharing common human emotions and longings.

The global imaging of Africa in creative as well as scholarship literature and also in contemporary education and musical arts presentation is greatly distorted by ignorance and arrogance that result in contrived or derogative ascriptions. The indigenous African disposition to inter-personal/cultural knowledge encounter enabled systematic musical arts borrowing, and the appertaining respectful inter-stimulation. The result was inter-communal bonding and symbiosis – the marrying of styles and cultures. Absence of such mutuality in modern scholarship attitudes mocks the globalization doctrine, which in reality coerces conformity and control at the dictates of hegemonic structures – cultural, religious, economic and political.

Exogenous dictatorial scholarship precludes space for African intellectual authority to be installed in current classroom education systems, which remain a perpetuation of colonial-religious mental subversion. The mind-colonizing symbols and sophism persisting in academia's scholarship conventions and literature continue to subvert mental-cultural emancipation among the African elite. The inclusion of African knowledge integrity in global musical arts scholarship commands re-strategizing the humanistic virtues of inclusive space, which has characterized Africa's indigenous intellectual culture. A normal human person is in dire need to be en-spirited with live musical arts experience in communal, somatic performative sites.

Africa exploited the egalitarian principle of space – the outer metaphysical (sublimely spiritualizing) space, inspirational space, time space, and physical space – for achieving humanning ideals. The perception of, and engagement with space was not accompanied by the ambition to conquer and colonize it. The aggression to conquer and colonize space disrupts normalcy in the universe, as much as it undermines the meaning and sanctity of human life. Thus nations that make the Earth environment uninhabitable for humans and other natural lives with industrial and mental pollution, abandon their populace to suffer dehumanizing deprivations while investing an insane proportion of national wealth in expeditions to conquer outer space. To justify such absurdity, mass euphoria is generated about the mental and economic status of national power accruing from conquering non-aggressive outer and inner space that merely boosts the self-aggrandizement of the dominating class. No act of conquest, religious, military or otherwise, occurs without corresponding mighty retribution

9 Modal Ethos, hereafter written with the acronym ME in upper-case letters, refers to the singular, ignoble or noble consciousness of a human group or individual whose attributes, intentions and actions impact adversely or favourably on others.

to the conqueror. Such repercussions manifest in direct or indirect human, national and spiritual malaise, as much as the conquered inevitably suffer traumatic infliction.

It is the Modal Ethos (ME) that promotes irresponsible and hegemonic scholarship, a nemesis that has produced so much mass brainwashing, psychological disorientation, culture dissociation and social-economic insecurity in inter-human, inter-cultural contacts. Some human and social sciences scholars lack the humane spirit base that yields meritoriously human research products. They invariably approach research objectives and data analysis with the empire-chasing mentality and techniques of the pure and physical sciences. Others strive to domesticate God in order to aggrandize ME. The research methodology in which the evidence of proof relies on precise measurement, and the objective is the uniformity of human behaviour, contradicts the philosophy and principles of the humane aspirations that marked Africa's egalitarian civilizations. The structure and performance of a melody, for instance, encode other human and cultural issues, because "music is often generated by non-musical rules" (Blacking, 1984:230), and yields only partial understanding when analyzed or discussed in purely statistical musical terms. The extraneously theorized scientific procedures and empirical "proofs" more often than not fail to penetrate, and thereby misrepresent the worldview, mental culture and human practices of old Africans. African mental and material civilization obviated the current political, social and religious catastrophe embroiling the modern world.

African culture groups were never given inspirational space to query or emotionally identify with the colonially imposed nationalities and systems of state (political, religious and social). This denial of space has worsened due to flippant independence gimmicks that in actual experience entrenched covert dependence on the former colonial as well as new world powers. A virtuous human person or life system that operates on the principle of sharing space is often deemed weak, maudlin and ignorant, in need of redemption and control. The opportunist or villain who conquers and devastates the space and, thereby, the noble spirituality and material security of the Other is deemed brilliant, powerful, progressive, successful, a hero.

John Blacking, in his letter to Meyer Fortes in December 1953 observes: "intolerance and ignorance are bed mates" (Byron, 1995:5). Cognitive understanding of African musical arts demands understanding of how life and relationships are transacted in indigenous Africa. African musical arts promote space consciousness, a virtue that pervades the nature of a typical original African ME. The nature of the diabolical ME currently ravaging Africa is marked by negation of space, and immoderate devotion to self-interest, which impact a trusting ME adversely. Thus, ever so often when we misunderstand, misconstrue, derogate, misrepresent, and condemn the Other, the violence and injury inflicted are driven by the insecurity of ignorance, or a compulsion to discredit what is lacked. The ruse, of course, camouflages a burning desire to expropriate another's genius, natural resources and original inventions for self-glorification.

John Blacking was a humane soul in African music scholarship, which he projected into global ethnomusicology discourse. He championed the idea that responsible modern scholarship representation of African knowledge systems should reflect African knowledge creation and transaction canons. In that spirit any study of African musical arts that fails to recognize this as a nexus that encodes a culture's science of sound, model spirituality,

social-political systems, humane disposition and environmental management will result in partial understanding and virtual representation. In the light thereof, some reflections on the contact that the African human-cultural civilization made with the Northern Hemispheric versions are deemed necessary for situating African musical arts scholarship within the contemporary doctrine of global humanness.

The diabolical ME who lacks an inner space that cherishes peace undertakes or instigates a war to conquer the peace, geographical territories, human systems, natural heritage and physical-spiritual space of another. This ME (being abnormal humanness) proclaims a self-serving mission of civilizing the already aptly civilized, as well as evangelizing the already deeply religious. Alas, quests for conquest and occupation are motivated by envy and greed or the compulsion to assuage a soul suffering self-conflict.

The missionary conqueror or fanatic is subconsciously driven by spiritual inadequacy to deny another's knowledge of God that is practiced in the peaceful and accommodative doctrines of humane living. The ulterior agenda is an evangelical mission to dispossess the victim of the noble spiritual attribute that worships God as the Supreme creator and sustainer of life, and to replace it with the representation of God as a wrathful destroyer of the very life He has created and endowed with unique cultural lore. Otherwise, how does it make sense that God will command the unprovoked denunciation of the validity of other human kinds and cultures, and thereby justify the destruction of mind and life systems as a means of re-humanizing and re-culturing His own already sanctified creation? If God created all humans irrespective of peculiar superficial features that enabled survival in peculiar geographical locations, then God would be contradicting Himself. Could it be argued, with respect to the conquering religions of Christianity and Islam, that God made an error in creating the other human peoples, for which reason He ordered that they be forcibly evangelized and converted to worship Him differently, flippantly, murderously. Did God whimsically endow some human cultures with "imperfection" in order to mandate another "perfect" human culture to conquer and despoil them in the guise of making them "perfect"? The bible literature states that God made man in His own image, without specifying race, location and colour, only gender discrimination that fashioned the woman from a fraction of the man, and thereafter to become the crucible for the gestation of the man.

God, in original African perception, emanates in the musical arts. Hence the indigenous musical arts is a divinely potent promoter of the virtues of peace making, fellow humanning and sharing of love in a common spiritual space. It is difficult to find an African indigenous society that survived without an original concept, name and systematic order of worshipping God as the Supreme Creator and Deus Otiosis, long before contact with the modern conquering religions. The immanence of sublime awe pervades a humble location for the African indigenous formal worship of God. Worship sites do not represent God in a worldly image, with ostentatious exhibition of wealth and gorgeous costume that often camouflage a diabolic nature. The oppressive buildings as much as the fanciful ornaments of the officiating clergy of modern religions merely reflect the ME nature of the religious hierarchy. There is no act of converting the originally religious African into any colour, creed or artifice of modern religiosity that was accomplished by friendship, love and respect for the equality of humanness. None was accomplished without recourse to deception, preaching a different representation, not meaning, of God, albeit contradicting the biblical injunc-

tions of God in action. The agents of the conquering religions have always intimidated and threatened the humble converts, scorning their intellectual mettle.

The above reflections about conquering religions and political systems stand true for the imported classroom, literary education, and also the unwarranted denigration of the virtues and values of the musical arts knowledge system in contemporary Africa.

The argument is that, in the history of mental contact with the Northern Hemisphere, the African was compelled to lose the sense of self, and has still not been given space to rediscover the lost self. The divine ME, ascendant in the old African, genuinely offered space without caution to the invading Diabolical ME, who, upon being accommodated, started abusing the mental, emotional, and physical spaces, offered so humanly. The Diabolical me, driven by the lust for dominance and material wealth then systematically embarked on corrupting the human virtues and cultural practices of Africans.

The African could offer space to religious and colonial invaders because she practiced the virtue of space as a primary guiding principle of humanning musical arts making. The African musical arts is a system-autonomous agency for inter-personal communion, which generates human bonding and, thereby, social harmony. The sound of music rallied the group sentiments of indigenous African communities, and, for modern African nations, still does so through national anthems. Hence John Blacking (1973) discusses music as "soundly organized humanity" or, differently phrased, the sound organizer of humanity.

The relegation of Africa's indigenous intellectual mettle in contemporary musical arts discourse, as well as in inter-cultural and international interactions, has further infused the average African with an uncharacteristic sense of mental inadequacy, material incontinence and loss of spiritual security, and has caused a degeneration of the sense of community. These acquired maladies have been engineered by the worldview, ideologies and actions of an external diabolical ME that discredited and corrupted the virtuous humanning philosophy, spiritual disposition and egalitarian self-sufficiency of the model African ME. The formerly God-knowing African that had no need to be converted, has now joined the diabolical ME in parroting religious demagogy that breaches what it preaches, and undermines the virtuous musical arts, the bedrock of humane and moral living in Africa.

Loving and lusting in scholarship

Love is being preached and propagandized all over the world in so many colours that some reflection on the manifestations is deemed necessary from humane scholarship perspectives, *à la* the musical arts. Is it really possible to love prior to deep understanding? Is the verbalization of love an index of its selfless nature and empathic reality? Does the world of the Northern Hemisphere really love African peoples? Do the modern political, religious, educational and economic leadership in modern Africa actually love their various exploited populations and political/religious constituencies beyond self-serving objectives?

Love is an intuitive, protective knowing of the qualitative other, exemplified by John Blacking's empathetic representation of the Venda. Lust is an instinctive urge to possess, control, despoil or exploit the other person, an environment, a manifestation or emanation. It is noted, however, that there could be transformation from the base emotions to the

sublime, resulting in remorse, restitution; also from the sublime to the base, resulting in spiritual degeneration. Love at first sight is often a convenient rationalization of lust at first beholding, a euphemism for a connection often driven by self-insufficiency and inadequacy. The emotion that drives lust expires, often with tragic consequences for the despoiled, as soon as the diabolical ME attains self-fulfilment, which is the acquisition or conquering of what it lacks and the other possesses. Mutuality is an empathetic feeling to better understand the nature of somebody or something at first encounter. This understanding, which could blossom into other-cherishing and then spiritual bonding, is the virtue that marks sublime love. This meaning of love pervades the intention of African musical arts intentions, emotions, structures and procedures.

Mutuality respects and bonds the superficially differentiated manifestations of common attributes. Such a disposition towards the subject of research has not been very common among ethnomusicology scholars. Researchers who never bothered to attempt the critical self-immersion and the accruing cognition, which opens up inter-personal space for empathetic knowing, launch into pronouncements about the musical arts knowledge system of Africa that sound authoritative but are based on misperception. The indigenous musical arts practitioner, who is the researcher's mentor in knowledge exposition, already is a space conscious person. Emotive bonding with the nature of the object of research is a requisite in honest Social Sciences and Humanities research scholarship in Africa. The scholarship glamour of lust, theorized and practised as emotionally distanced research and scientific regimen, is a self-serving intellectual aggrandizement of the Diabolical ME. Africans transact the indigenous knowledge systems belonging to the research fields of the Physical Sciences, Social Sciences and Humanities as a process of sharing and bonding in the space of mutuality. As such, the humanly detached or distanced researcher who fails to respect the emotions and virtue-value base of the subject and object of research cannot muster empathy, and thereby cognitive contact. Without such spiritual bonding the so-called scientific investigator and the methods as well as contrived validation theories only elicit shallow or jaundiced in-sight, on the basis of which too much invalid literature about Africa has been produced. John Blacking reflects:

> ... If composers and ethnomusicologists take the trouble to learn a new musical system by working with musicians and studying with teachers as they would in a European or North American conservatory, they will be rewarded by discovering the unexpected processes that go into the production of music, and their understanding of "music" as a human capability will be enhanced as well as their musical experience enriched. (Blacking, in Byron, 1995:224)

Verbal discourse about the musical arts, also technological or virtual music making could become convenient tools for contriving brilliance out of a lustful disposition. A tune heard on tape or heard and viewed in a video recording conveys a virtual impression, and lacks the psychological health of transacting inter-personal space in live performances. Technological intervention in human systems, particularly that which is computer-generated, has entranced the imagination of human beings, dominating the psyche and living processes. Modern scientific and technological motivations, pursuits and applications provide scant

evidence of moral content, being inordinately loaded with material and egotistic (individual as well as national) aspirations. But, as is the case with the glamorous, they are sirens – the Trojan horse loaded with Greek "gifts" that cause elegant, anti-human maladies such as system poisoning, psychological siege and emotional desolation. In applauding the wonders of technology, we must be concerned about how to contain and redress its de-humanning dangers. Hence the necessity to re-institute in any way still possible, the ennobling virtues and healing values conduced by space-conscious, live musical arts experiencing. As John Blacking (1972:4) observes, technology "is only one means to the more general end of being human, and so it does not automatically generate moral progress."

Ethnomusicology research and literature, thanks to the facilitation of technology, have exploited to a large extent, the intellectual space and material heritage of the Other to serve the selfish agenda of the researcher-scholar. Scholarship publications and commercialization sometimes grudgingly give tokenistic acknowledgement to the indigenous African creator-performer instead of sharing authorship and the accruing copyright benefits with the original, bona fide owner/inheritor of intellectual copyright. Modern African governments contrive with capitalist pirates to pass incestuous legislation that empowers commercial and scholarship entrepreneurs to usurp the intellectual property rights of indigenous African creators and performers.

The methods and theories of the scholarship sub-discipline of musicology deal with music divested of the human contextual ballast, that is, music studied as abstract, often soulless sonic object. Such a limited intellectual perspective is inadequate, in fact flirtatious, with regard to cognitive analytical study, as well as the innate creative or performance advancement of the African musical arts. The curricula for musical arts (cultural arts) education in Africa, as well as the classroom knowledge that they promote, so far have remained an imposition of the intellectual integrity and cultural authority of a mind-enslaving ME. The extraneous cultural orientation, theoretical constructions, scientific and human content, as well as pedagogic procedures, subvert the African knowledge authority, and thereby dissociate the African learner from her indigenous human integrity and cultural identity. The African learner is systematically compelled to acquire a false imagination of self and culture, despising the human identity she cannot escape (self-rejection), while slavishly envisioning a foreign identity she never could become (self-subjection). The bonding imperatives of African musical arts are banished, replaced with Eurocentric creative modes, pedagogic jingles and performance practices. The modern, fashionable creative and aesthetic aspirations as well as the pursuit of fanciful excellence engender self-disciplinary isolation, making contemporary musical arts presentation sites for antipathy instead of empathy (Nzewi, 2003).

The bogey of mistake haunts the psychology of the modern learner, and yet mistakes generate productive energy and developmental potential. The science and technology of human genetics is still striving to produce the mentally and physically perfect or wholly excellent human person, a futile exercise at appropriating God. It is ironical that persons, who in themselves are models of imperfection, conjecture and contrive to realise the illusion of human perfection, and yet perfection conjures nebulous qualities and quantities. The traumatic history of human cultural encounter is fraught with evidence of imperfect ME demanding and enforcing counterfeit illusions of perfection in others. Assumptions about refinement and excellence appear to have become the esoteric preoccupation of experts in

the discipline. How many of those in the modern classical musical arts audience can really discriminate, with consensus, the increasingly rarefied notions of excellence so scientifically construed by the exclusive club of specialists? Virtually every member of an indigenous African society is encultured into human standards of competence. As much as a "mistake" is detectable, attention as well as enchantment is focused on its positive, creative management. Although a mistake could disturb or disrupt order, there is virtue when the energy it generates is converted into a positive outcome.

So far, the reflections have been alluding to the conscious inclusion by the ME, of 'The Other' of any cultural or racial group, in the negotiation of an empowering space with a sense of the humane in indigenous knowledge research, relationship and literature. John Blacking demonstrated his capacity for such virtue in Malaya in 1953 when he, as an official of the British colonial government, refused to approve the re-location of "aborigines". As a consequence, he was sacked six days into the job, and thereby was rewarded with the discovery of his life's mission (Byron, 1995). Later, in South Africa, he achieved inter-human and inter-racial rapport with the Venda, the site of his fieldwork, and in 1968 publicly defended the appointment of a black lecturer in Social Anthropology at Cape Town. He converted the negative consequences prescribed by the political order of the time into energy for positive life fulfilment (Howard, 1991). Creating the thematic, structural or social space that invites others to become empathetic complements of the ME is the overriding humanning mission of African musical arts.

The musical arts has been the primary agent of inter-communal diplomacy in Africa (Blacking, 1962; Nzewi, 1991). It is an egalitarian procedure that does not emotionally or spiritually discriminate or separate the performer and the audience and has the capacity to repair an impaired psyche, and to reform and integrate an insecure or isolated ME. Tokenistic expressions and demonstrations of love constituting lust are bred by how the scholar-researcher regards and represents the geo-political Other.

The modern juncture of space, music and humanning in global musical arts interplay or discourse is often undermined by mental arrogance, which engenders ignorance, leading to misperception and misinterpretation. The African musical arts has the dynamics, deriving from its use of verbal text and presentation tactics, to mediate and, in fact, discipline even the deviant trends ravaging the contemporary political, economic and religions leadership as much as their deceived followers in contemporary African nations. Old Africa removed unpopular leadership or rulership with music and dance while modern Africa eliminates disfavoured followers as well as rulers with bombs and bullets. The foreign law enforcement procedures, corrective structures and modern media gimmicks applied to solving African problems are and will remain ineffective because they are remote from the African metaphysical psyche in matters of instilling social responsibility, moral discipline and humane disposition.

Playing in togetherness

Social, human, and emotional bonding is realised in the environments as well as structures of playing together, feeling together, and in mutual consciousness of one another. Together-

ness in a space of mutuality is a principle of life very critical to the emotional and psychical health of the indigenous African. Negotiating performance space within community or musical arts structures anchors a sense of being a capable and cherished human being. And the idea of "playing in togetherness", that is, inter-personal communing, is entrenched in live musical arts interactions. Cultural terms for conceptualizing, organizing, producing and defining the musical arts in Africa show that it is a holistic creative social force. Hence the exogenous intellectual searchlights have failed to locate a specific term for "music" as an exclusively sonic, creative rationalization in African societies.

"Playing-in-togetherness" is a root term in indigenous musical arts discourse. The answer to "playing what together" begins to distinguish peculiar artistic manifestations, necessitating cognate compound terms for differentiating sub-concepts of the common creative ideation. In the Igbo conceptualization and practice of the musical arts in Nigeria, fifty-eight (non-exhaustive) compound terms for artistic manifestations were identified: twenty for artistic interactivities, fifteen for aesthetic perceptions, eighteen for discussing organization of performance, and five for the organization of materials for musical arts production (Nzewi, 1991:41-44). For example: drum music is specifically discussed in terms of beating to conform to musical sound; singing is counting music or musical voicing, dancing could be swiping or kicking or stomping artistic display; ending is a snapping or cutting movement. Thus, some of the exogenous verbal tools and the discernment stethoscope applied to probing the vision and heartbeat of African musical arts, respectively, are mal-functional, being loaded with inapplicable ideational and ideological baggage.

The conflicts in the contemporary politics of knowledge deserve reflection. They continue to impact the contemporaneous merits of African indigenous knowledge system and procedure adversely. The modern scientifically-technologically minded scholar has lustful, superficial field encounters in an African knowledge site. From these he constructs and publishes absurd theories and analytical fantasies about African indigenous knowledge practices that have been divorced from the humanly generated underpinnings. His metropolitan cultural constituency, which is ignorant of how real Africa rationalizes and performs knowledge, applauds his fanciful inventions of the African intellect, and declares the researcher an authority on Africa. On the other hand, the indigenous and oral African intellectual constructs realistic products, which generate affective and effectual outcomes that enrich human life. He is dubbed superstitious and backward because, even though his methods are systematic and replicable (scientific procedure), they are preserved in the human mind and in explicated action, not in written form.

Terminological contradictions also militate against synergy in the contemporary professional and scholarship mentality, creating intra-disciplinary dichotomies, prejudices, politics and isolation in musical arts scholarship. The specialist, card-carrying "musicologist" publishes or discusses an analysis of any music product for the personal enlightenment of the reader or learner. The scholarship exercise enables the learner to understand the intellectual content or compositional devices and procedures informing a piece of music. What does the specialist factually do? He educates the reader and learner in and out of the classroom about the music.

Furthermore, when the literary analyst discusses the works of European style classical music, he is qualified as a musicologist. When he dares to analyze a piece of African

indigenous music in its cultural-creative sense, a discriminatory term is contrived to prove that the concept of rhythm, pitch and formal structures evident in African music could not be a fact of common human musical intellection. So, to use another bogus term, the ethnomusicologist creates a culture of different human-ness and human musicality, which Kofi Agawu (2003) talks of as constructing difference between the written and the oral music composition.

The virtuoso violinist who guides a learner in the technique of playing the violin, and how to read and interpret a musical score for the violin educates the learner, but must not be seen as a music educator under our scholarship/academic jingoism.

The music producer who puts together a presentation for a concert by a music group, recorded or performed live, and provides programme notes that enlighten the audience for an enhanced appreciation of the concert items educates the non-music specialist audience on the nature and background of the pieces, but must not be categorized as a music educator.

It is hereby argued that any person that facilitates dissemination of musical arts knowledge and enlightenment is a music educator – genuine or diabolical. In the situation of school music there often is absurd discrimination in the creation of a special category of music professionals who answer music educators. This results in much disciplinary politicking about pedagogy and methodology. The politics and slogans indicating difference injure learners' perceptions of the multi-faceted capabilities that sustain a psychically healthy musician. Any discriminatory category that indicates specialist training implicates methodology, philosophy and pedagogy. Some mis-educate, for instance when music scholarship manufactures and propagates the terminological jingles of exclusionism.

The bottom line in any form of musical arts education is that the card-carrying music educator who is not a performer, an analyst or possesses any other capability of creative or production musicianship should not be in the music educating business in the first instance. Of course, in the indigenous African musical arts milieu, the contemporary intra-disciplinary discriminations and postures of superiority versus inferiority of academic specializations are anomalous: The creator performs; the performer educates; the educator analyses; the analyst creates. The healthy legacy of broad-minded and multi-capacitated African musicianship should not be undermined by the psychosis of fragmentary college musicianship, which increasingly disorients, polarizes and conflicts global musical arts scholars.

The legacy of John Blacking's encounter with African music and life derives from his practical and exemplary love through respectful contact and explication of the Venda music heritage, as reflected in his literary oeuvre. In scholarship, Blacking's empathetic communion with the spirit and nature of African music now eludes the inheritors of indigenous culture. His empathic exposition of Venda music accords him eminence as an Africanist musical arts scholar. The lessons of Africa's holistic approach to the musical arts philosophy, intellection and production, which his works explicate, are that respect accrues cognitive understanding, which advances and enriches all aspects of humane living, and engenders enlightenment in encounters with the other human's knowledge legacy.

And in terms of what the African indigenous knowledge system subsisting in the musical arts has to offer global musical arts scholarship and practice, the following epigram calls for reflection, noting that the musical arts principally is a powerful therapeutic and healing medium:

The history of medicine

2000 BC	-	Here, eat this root.
1000 BC	-	That root is heathen. Here, say this prayer.
850 AD	-	That prayer is superstitious. Here, drink this potion.
1940 AD	-	That potion is snake oil. Here, swallow this pill.
1985 AD	-	That pill is ineffective. Here, take this antibiotic.
2000 AD	-	That antibiotic doesn't work anymore. Here, eat this root!

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YOUR BLOOD IN ME, MY BLOOD IN YOU; TUNE THE DRUM TO HUMANLY DANCE[1]

Then –
When there was spiritual enlightenment
We were condemned for practising humaneliness
Humans lived in manageable groups
Respecting cohered individualities
The principle of life was *ubuntu* – **we-ness**
Communalism coerced egalitarian longings
Live and respect other's lives resolved conflicts
And human musical arts healed injured minds

Now –
When there is material enlightenment
We have been commandeered into practising modernism
Humans live in amorphous geopolitics
Dissonance stresses bonding rites
Communalism is supplanted by Selfism – **me-ness**
Democrazy enslaves the masses
Let us live and destroy them perpetuates conflicts
And plastic musical arts disable human-mindedness

The intangible equations that underground African indigenous knowledge formulations and experiencing are foregrounded in this reflective discourse, and pinpoint the following key terms – *blood*, *drum, dance, humanly.*

Blood

Blood, real or conjured up in a ritual procedure, is a powerful metaphysical force that spiritually-psychically binds or bonds in a communion. After all, it is the tangible life force in all that are animate. Blood has sacred reverence in the indigenous African mind and imagination, such that pacts that bind are sealed in blood oaths and thereby are sanctified and irrevocable. Such sacred contracts or communion require appropriate music to invoke

1 This is a revised version of a paper of the same title delivered at the conference on Music & Reconciliation at the University of Pretoria, South Africa, 15-17 March 2005.

the presence and participation of supernatural obligors/arbitrators/witnesses to whom the blood of an oath object representing the metaphysical life force is symbolically offered. The humans partake of the flesh, which represents the material force that sustains the physical energy of being-ness. The musical arts mark and effectuate the sacred transaction, and also validate the pact in public imagination.

In the African dualistic world-view, blood is sacred as the spiritual dimension of being human at the same time as it is profane as the material assurance of alive-ness. Music enlivens the blood, and inspires ennobling spirituality. The obnoxious self or closed-mindedness is a sign of loss of sensitivity and benign regard for other humans. This syndrome of the twisted self is a result of debased spirituality fostered by obsession with modern religious demagogy, conflict technology and flashy lifestyles.

In the original African consciousness, sealing a pact between humans with the exchange of live blood invoked the endorsement of the Supreme Deity. Violation incurred psychosomatic affliction for the previously benign-spirited African person, and could lead to terminal depression. Obligors or contracting parties in blood oaths are bonded stronger than the closest family ties. Among the Igbo of Nigeria, a blood oath between two persons or between reconciling communities is called *igba ndu*, "sealing a vow of life", and is the highest degree of bonding. It requires the two persons or representatives of the two communities or parties in dispute to make incisions and exchange blood physically – the literal meaning of "Your blood in me, my blood in you". To a lesser degree, inter-marriage is regarded as an indirect blood oath, a sacred event that is also a bonding strategy in reconciliation or special relationship. The performance of the Musical arts is mandatory, to invoke the essential spirit emanations and participation, thereby signifying divine endorsement.

When your blood is in me, physically or figuratively, I must under all circumstances protect your noble interests with my life, where necessary, and vice versa. Killing of a fellow human in the original African communal psyche is regarded as perpetrating ultimate violation, a sacred injury against the Supreme Deity, as well as the Earth Deity that directly provides for auspicious human living on earth. Transgressions against the cardinal virtues of societal existence are regarded as abominating the sanctity of the Earth Deity's injunctions for harmonious living in a society. A religious ritual to cleanse the abominated sanctity of the geophysical space, the land force, becomes mandatory in atonement to appease the supernatural Owner of life. A successful ceremony restores psychical normalcy in the individual and the society as a whole. The sacred ritual heals the devastated minds of the living and also appeases the spirit forces. Otherwise, human and natural afflictions could devastate the land and the people. Social-political-economic reparation may become necessary at the material level of demonstrating true reconciliation, after religious sanctions and cleansing. The appropriate musical arts processing makes an event sacred, and in situations of conflict conducts genuine reconciliation, which implies the bonding or re-bonding of psyches in conflict.

Your blood in me then represents a sacred physical pact between humans as in the exchange of live blood or marriage, in which music invokes the spiritual imperative.

Drum

An indigenous African drum of quality is made with the skin of an animal skinned immediately after it is killed. Such a skin carries spiritualizing energy because of the presence of dry, fresh blood in the skin. The science governing the material for making skin drums establishes that the dry blood in a skin procured before decay sets in, retains active energy that is transmitted sonically as a healing force into brain tissues and nerves in a performance. The innate healing capacity of the skin is combined with peculiar structural constructs to either tranquilize or excite a receptive person's state of being. The open-ended kind of drum, which is ubiquitous in Africa, is, in effect, conceptualized as an effective spirit force by old and effective African natural and human science. The sound comprises a science of regeneration of the human psyche, and is thereby a healer of the soul and body. The epistemology of African drum music makes it quintessential for contemporary explication of the indigenous African creative philosophy, theory and therapeutic practice of the musical arts. In the African philosophy of life, the drum, although simple in appearance, is deeply evocative in action, inspiring creativity as well as producing a profoundly beneficial effect on humans, the human society and other living things. Indigenous African drum music therefore implicates and explicates an effectual science of the mind, the body and the spirit.

There is a symbiotic connection between the drum as a sonic force, and blood as a life force. The African open-ended single membrane drum produces two primary tones – the high and the deep. The high tone excites the mind and nerves, warming heart and blood, and, when desired, drives action too. The low or deep tone of the drum, on the other hand, tranquilizes the mind to calm the heart and blood, thus healing a mal-tuned psyche. The high and the low tones are manipulated in compositions to achieve a desired human or contextual intention. The principle of complementation or interface that is entailed derives from the African perception of the laws of nature, and accords stability in actions, relationships and psychological health. Thus drum music interplays excitation and calming energies to reconcile at the personal level, the conflict between the body (materialistic orientation) and the soul (spiritual orientation). The human body itself is but the original drum, a well-tuned drum that many neglect to play in manners that accord harmony between self and others, which is predicated on harmony between mind and body.

The musical arts of Africa engender sublime spirituality. In this respect the material drum is a metaphor for the body, personal or corporate; the music of the drum is a metaphor for the collective mind of a group because the drum sound commands group activity. Conflict, personal or corporate, persists when the drum is neglected or mal-tuned. Conflict is construed in the mind and transformed into verbal or physical violence, and drum music impacts the mind. As such, peculiar musical arts conformation could be intended to fire the mind into aggression or conflict, while another would calm nerves, heal minds, resolve conflict, as well as sustain amity.

Dance

An indigenous African dance, by its nature or its contextual intention, is expression in visual body poetry. Some African dances induce a feeling of transcendence while others negotiate mundane issues in elevated body poetry. This makes an African dance a spiritual experience, an extraordinary communication. Dance activity is purgative, therapeutic, as it entails reconditioning or psychophysical regeneration of the personal or collective psyche. African dance is essentially body music that is psycho-physiologically depicted and, as such, is supernormal experiencing of the body. The spontaneous creative engagement of dancing uplifts the soul to sublime dimensions irrespective of the energy level of the display. En-spirited dance that is not conflicted by the psyche-polluting energies of a competition mentality purges the body and mind of tension, as well as a depressive disposition. When the spirit is low or the soul mal-tuned, the body should be deployed in fellowship dancing.

At another level, the peculiar manipulation of the body in some African dance styles is a medical science of sensitizing the body to perform special biological functions, such as giving birth, effectively. But this original objective of African indigenous dances has become misperceived and corrupted by exogenous ideas that impute pejorative associations such as the base and obscene misrepresentations and longings that mark the modern commercial exploitation of African cultural practices.

There are two categories of dance presentation in Africa: The free medley dance is an all-inclusive experiencing of group psychical wellbeing, and prescribes uninhibited participation. The stylized formation dance is pre-choreographed, learnt and performed only by members who are organized according to common interest groups, with the intention of providing emotional security and social-spiritual bonding of the participants. The enchantment of the choreography includes the audience as empathic participants. Mass medley dances, as well as solo dances, transform the ordinary state of being of active participants and are staged as mass therapy activities that heal acquired inhibitions, as well as temper a superficial construction of self and soul. In the course of such self-purgation, the real human spirit and personality of the dancer becomes manifest in the individualistic use of energy and artistic comportment or body aesthetic. When psychically elevated dancers relate in mass medley dances, they pool and interact somatic energy, and share emotions, as well as interpersonal empathy, at the higher, non-verbal level of becoming fellow-spirits. Obnoxious individual ego is exorcised or moderated thereby.

A mind that does not occasionally experience the spiritual transcendence of the mundane through partaking in the psychical regeneration exercise of dancing is sick. A person who never feels the sheer soulful ecstasy of dancing without constraint courts depression. Nature is dance; the cosmos is dance. The person who does not dance cannot easily attain a benignly disposed mind or empathy with other humans. Such a person experiences spiritual desolation, develops a heart of stone, and becomes a rationally diabolic human. Persons who stir up and drive conflicts do not know dance, and as such have no empathic sensitivity for other human beings even within a family. Hence there are countless diabolically sane and brilliant persons running the affairs of the world. In indigenous Africa, whoever does not participate in communal musical arts activities is suspected of communing with

devious spirits, and is marked as a sick and satanic soul who could indulge aggression and even destroy human life and systems without compunction.

Mass medley dance is a powerful personal as well as group therapeutic and spiritual fellowship force that also heals the trauma of conflict in traditional Africa – a social-spiritual rite of Other-recognition that makes reconciliation a soul-felt commencement or re-commencement of social-political mutuality. In contemporary Africa, dance has a strong potential for including the normally excluded masses in the negotiation of genuine reconciliation rites. Most of the privileged and elegant noises advertised as negotiating reconciliation are tokenistic political and self-aggrandizing media stunts. Real reconciliation is not a fanciful mental sortie. It is rooted in an open soul and spirit and perceived in behaviour.

Humanly

To be *humanly* is to prioritize overall human wellbeing by nurturing the non-discriminatory attitudes, programmes or practices that ensure what is good for all humans, on the canon that the chemistry and colour of all human blood indicates no discrimination. This implies putting and acting self in the consciousness of others: "Supposing I am you. How would I feel, how would I like it, how would I react?" This is an old African principle of life in a human society.

Approaching reconciliation

Can there be genuine and enduring reconciliation without purgation, a cleansing of the oppressive energies of atrocities and pollutions of conflict? The act of cleansing, which implies the healing of minds that perpetrated or have been violated by evil acts, is a solemn spiritual rite. To be efficacious, the rite must involve the mundane and the ethereal in an interaction that is mystically mediated through natural[2] musical arts theatre. Natural musical arts performance is bi-partite communion: Interacting human and spirit participants at the supernatural, psychical level, while bonding the human participants at the social, physical level.

Effective healing addresses the root cause of the injury, and may entail an act of contrition in order to treat it holistically, otherwise only partial healing or palliation of symptoms would be attained and the problem could re-surge from the unattended root. In African indigenous medical practice, primary attention is paid to ascertaining and treating the cause of an ailment, personal or communal. Thereafter attention extends to the healing of the peculiar nature of manifestations. The mind invariably generates and nurtures problems, causing spiritual disablement – societal or individual. The musical arts is researched and applied in African indigenous health science as the primary healer of a dysfunctional mind. Hence the performance of appropriate musical arts is often a prerequisite for a holistic cure: Heal the mind, and the body of a person or group is tuned for effective material healing procedures.

2 There is a need to distinguish musical arts produced with natural mediums and processes, which thereby imbue benign psychical energies, and synthetically generated musical sounds and dances that transmit base life energy.

The anatomy of conflict

A person who is in spiritual harmony with the self does not pose a danger to others.

Conflict in itself is not an unnatural experience. That conflict sharpens the perception and deeper accommodation of equity and amity is normal, even in nature. When individuals experience personal conflict, it must be resolved in order to better gain true understanding of the self and of others. Sublime life quality, which implicates mentally conduced living, derives from the positive management of one's inner conflict. Conflict becomes horrendous when it explodes to an unmanageable scale and begins to destroy mind, life and property. Hence an African adage cautions that: "Restiveness that cannot be managed has become clinical madness."

Self-conflict, often engineered by consuming self-love, is the root cause of the culture of epidemic aggression overwhelming mankind globally, and infecting every sphere of contemporary human interaction. The modern predilection for acclaiming the inventor of aggression and the tools of aggression as a genius further inculcates the psychology of aggression. The sophisticated culturing of competition as conflict is obsessing the imagination of all the world's peoples to the exclusion of human-spiritedness in professional aspirations and sport. The culture of games that presents sporting events such as soccer, tennis, rugby, cricket, wrestling, boxing and athletics, etc. as friendship-building encounters has become totally contradicted. The media robustly promote games and sports as zones of conflict where combatants must conquer or be destroyed, soul, spirit, and sometimes body, be it at school, local, national and international levels. Lives may not generally be lost, but the minds of participants, groups and nations do get poisoned or devastated. The modern sophistication of competition generates and engenders bad blood, ill will and, sometimes, outright hatred and enmity that put individuals and groups in conflict with one another from childhood to old age, and even in death. In indigenous African societies games and sporting events were mediated by musical arts conducive to a spiritual disposition in which losing and gaining were parts of the enjoyment, as well as of the intended human lessons. Participants compared capabilities; losers and winners respected and encouraged one another.

The sophistication of violence has turned contemporary experiences of politics, religion, education, economy, business and scholarship into war zones where the ideology of winning by destroying others, ruling by suppressing and annihilation of opponents is an obsession. The winner is instantly stricken by an I-god-Almighty syndrome, and appropriates the image, glory and power of the human-god who must be worshipped, minus the benign conscience of God as dispenser of compassion and equity.

The I-god syndrome makes the contemporary political, economic, academic, administrative and professional practices zones of conflict where winning by controlling and destroying others is ingeniously but rabidly indulged.

The contemporary food culture, from production to processing, marketing and consumption has become a war zone in which humans are staged against nature: Human beings must win by reconstructing and re-engineering nature, for the sole purpose of brandishing ego and amassing financial profit at the expense of the health and lives of enchanted, enticed consumers.

The culture of conflict and violence is fanatically promoted during prime time television, as well as other public and personal entertainment productions globally, whereby arts and acts of killing, brutality and grand destruction are encultured to inculcate the I-Destroyer/Winner mentality. The musical arts that used to mediate conflict and curb the aggressive disposition have become abstracted and rarefied, then deployed to exacerbate the conflict that destroys minds. The I-god syndrome is manifested in the obsession with the pursuit of the phantom of excellence, with financial reward dangled as the siren.

The I-god syndrome has produced fashionable terminologies for justifying and glorifying winning by undermining and ill-willing others, controlling by repressing others, living while making others die, and enjoying while violating others.

Ironically, the same privileged inventors and promoters of the pervasive culture of conflict make splashy media footage in which they sanctimoniously sermonize reconciliation. Reconciliation becomes cosmetic when the seed that germinates conflict is not excavated and eradicated; also when the structures that incite, facilitate and sustain conflict are not dismantled, hence the need to reflect briefly on the structures that feed the contemporary epidemic of conflict.

Authority or privilege in the modern world tends to be infected with a mania to control and regiment, which aims to convert the human others into robots. Resistance and conflict become inevitable because the average human mind is not naturally inclined to robotic control. When resistance erupts into violence and injury, the same I-god in authority who generates resistance, but commands the machinery of mass intimidation, euphemistically labelled law and order machinery, launches them to suppress what is conveniently dubbed rebellion.

Conflict zones are created under modern political dispensations, whether democratic, communist or socialist, and also in religious, social and economic empire building, when State or organizational/business laws are fashioned by the privileged to promote and protect the entrenched interests of the privileged. Such a warped construction of society automatically engenders conflict and makes the noise about reconciliation into a mere gimmick. In indigenous Africa, the musical arts comprised an 'ombudspirit', and as such was no respecter of persons or privileges. Musical arts could then mediate authority and compliance, conflict and conciliation. Unfortunately the contemporary forces of control, which by nature breed insecurity, have marginalized the intangible force of music, a spirit operative that could still monitor, sanction and sustain equity and peace, given public will.

Excessive control and regimentation represses human spirit, generates tension – personal, inter-personal, societal, intra-national and between nations. To conquer actually is an elusive goal that fosters the psychosis of control, and incurs, for the conqueror, a permanent state of mental and physical insecurity, as well as impaired spiritual health.

The winner or conqueror is more vulnerable than an assumed loser who has a stable soul. To conquer or control in political, religious, academic, business, sporting, economic or other professional engagements generates self-inflicted conflict. The seeming conqueror is in perpetual fear of resentment and rebellion, and therefore continues to muster greater resources and forces of control to suppress the apparent loser. Thus the powerful winner becomes the psychological slave of the oppressed loser, being, in the first instance, mentally and physically incapable of, for instance, executing the menial tasks of life that matter most. A master

invariably is dependent on the servant and becomes utterly helpless when the slave or servant fails or refuses to perform the essential menial tasks that sustain life and society.

Death is the only permanent and perfect conqueror. The human person obsessed with winning inevitably becomes the permanent slave of the fear of losing, and as such becomes a psychological loser. If you are holding me down, you are holding your vital mind down with me; if you relinquish your hold because of physical cramp, I recoil to challenge you afresh if I am a strong human spirit.

Human perfection is a futile indulgence of conflict. The culture of perfection is diabolic, and generates stress and conflict syndromes, condemning others in order to cover or exemplify an inherently imperfect and nefarious self. The obsession with perfection inspires the invention of greater imperfections to supplant previously glorified perfections. The vicious conflicts generated by imperfect perfections now threaten to explode the globe. There is no person perfect enough to demand perfection or absolute compliance from others. A human who belches internal rot through the mouth or the anus ever so often cannot pretend to attain a more perfect self than others. Striving to attain acknowledged standards of achievement makes a healthy psyche.

Generating and maintaining conflict is a multinational economic scheme indulged by the leaders of the first nations of the world. The leaders initiate or equip conflict abroad as a means of creating the euphoria of security at home among their own citizenry and thereby keeping them under control. The evil genius that creates conflict in contemporary experience is the capitalist economy, which sustains and propels political hegemony. The arch terrorist in the current terrorism phobia is the capitalist producer and marketer of the weapons that are used to engage in, and sustain armed conflict or inflict terror and mass death. The capitalist entrepreneur or arch devil of terrorism instigates conflict with the objective of monumental financial gain through unchallenged expropriation of the rich natural resources that belong to populations in conflict. Where the economically viable natural resources are not reckoned as more precious than human lives in the modern-civilized wisdom of the global humanity, human life is scarcely plagued by conflict or war.

Industries and nations that amass economic wealth from inventing, manufacturing and deploying weapons of mass destruction at sites of conflict are ultimately responsible for any conflict or act of terrorism of horrendous scale inflicted on the world's countries, rich as well as poor. After all, what genius is there in researching, inventing and manufacturing ever more devastating armaments for devilishly destroying human lives, if this is not to be marketed and tested on human fodder away from the home base of the capitalist manufacturers? Every weapon of mass destruction so produced is digitally recorded for excise duty in the industrialized first nations that also manufacture conflict and war around the globe. The governments of the armaments-producing nations document every warplane or bomb or bullet or grenade or poison gas tube so produced and exported, for the purpose of collecting export or excise tax. Excess profit may be donated to bribe the conscience of political parties and rulers of the mighty producing nations, while every destination of every armament leaving the producing nation is officially sanctioned for exporting death to Others. Weapons of mass destruction cannot be pirated away because of the so efficiently controlled movement of commodities and visitors in the producing nations. Thus it could be argued that the governments of armament-producing nations tacitly approve profitable

sites of conflict, and incite the unwitting citizenry of such countries and groups to engage in violent conflict aimed at mutual extermination. The capitalist governments of the weapon producers profit by sanctioning the sale and shipment of the weapons of death simultaneously to both sides that have been tricked into hating and murdering one another. At public appearances, the same external sponsors of the industries of death make sanctimonious media announcements about conflict resolution as a cover for avidly exploiting the economic benefits in cash and kind of the conflict that they initially incite, and sustain. To make the political-economic adventure more dramatically engaging, one party in the conflict is categorized as rebels or insurgents, while the other favoured party that facilitates greater economic exploitation is acclaimed as the legitimate human group. Ultimately, the superpower ideology, reckoned in terms of armament industry economy, promotes the conflict mentality and insecurity of lives that currently devastate the human psyche around the civilized, progressive globe. To own and fire a gun is to be civilized; to cherish and perform humanning musical arts is to be primitive!

Ironically, a global offensive against terrorism is trumpeted and waged if, by any chance or error, the weapons officially exported to promote conflict and mass destruction of life elsewhere, happen to boomerang. That is the off-chance occasion of such weapons being launched to inflict injury on the citizens or property of the powerful nations that manufacture and market them systematically for the systematic killing of Others. Logically then, if the inventors and producers of the weaponry should de-legalize and scrap their death-breeding factories, and instead invest in promoting the philosophy of "your blood in me", there will be few harmful conflicts needing to be conciliated. Mass musical arts enrichment engenders the philosophy and practice of "your blood in me".

Reconciliation – rhetoric versus spiritual bonding

The most effective measure for containing conflict and ailment is to obviate the causes thereof. The indigenous African principle of human wellbeing in any aspect of life and relationship prioritized preventive over curative measures. The dualistic African worldview equally recognizes that sickness/problems and health must co-exist. Hence the mastery of curative or durable reconciliation measures was pursued assiduously. The musical arts were deployed as the key agency for inculcating goodly spirituality, thereby promoting psychical wellness and amity. It is acknowledged, however, that a modern techno-robotic mind may not wish to be seen as backward in opting to advance the viable models and wisdoms of indigenous Africa.

Reconciliation that is conducted at the rhetoric level of verbal parley or written documents only, by experience, are ineffectual gimmicks. They remain superficial and flippant, serving the self-/group interest of the privileged reconcilers when they do not practically engage with the mal-tuned minds of the involved masses. Treatment that targets the external symptoms of any ailment is partial, and produces a temporary cure/solution. The root cause must be tackled to achieve the psychological wellness of the whole mind and body. Thereafter, the healing of manifestations of ailment – organs, social and otherwise – would

be effective and enduring. Such holistic healing marked indigenous medical cure and harmonious living practices. True reconciliation is a deep healing measure that cures the root cause of conflict – a prevention or purgation of the mental attitudes that engineer conflict. When this has taken place, a lasting healing of the physical injuries of strife could be effective. Such healing must entail spiritual procedures that employ formulaic ritual cleansing, as well as the deep-healing force of the human musical arts. And this does not mean the modern decadent but highly commercialized popular music with scarcely any redeeming human virtues, which offers farcical/superficial and often, harmful entertainment.

The state of mind is the root of conflict as well as the bud that blossoms into genuine reconciliation. When afflicted or conflicted minds are not healed, the manifestations of sickness or conflict only disappear for a while. Cure or conciliation is not effected for as long as the cause is not detected and holistically treated. Healing the mind is a spiritual experience, the starting point of reconciliation of a person or group in conflict. The modern approaches sermonized by modern religious, diplomatic and/or economic double talk are tokenistic.

This reflective discourse has attempted to highlight the role and efficacy of the musical arts in conflict prevention, as well as resolution in old Africa. Self-conflict afflicts the average modern person who has become resolutely hypnotized by the global doctrine of sophistication fashioned and promoted by multinational capitalist economy.

It is hereby emphasized that godly spirituality is instilled by active participation in human musical arts. Global initiatives at obviating conflict, and thereby reconciliation, should advocate closing down armament industries that mastermind conflict and mass death. Globalizing humanly living ideology mandates investing on re-vitalizing musical arts practices that have the capacity to diffuse conflict processes, and bond human beings irrespective of race, creed, gender or colour. However, the chick in the grip of a hawk says that it is not crying because its abductor would release it, rather so that the world will hear its echoes of distress, and take heed.

Finally a contemporary bard informed by ancient African wisdom chants reflections on the modern world's wisdom as follows:

One and one ... is family
Two and two ... the children grow
Three and three ... the girl becomes a mother
Four and four ... the boy is a father
Five and five ... the community grows
Six and six ... the sun will shine
Seven and seven ... the rain will fall
Eight and eight ... the crops will grow
Nine and nine ... the harvest will be plenty
Ten and ten ... is celebration
Eleven is eleven youths confused by a rolling ball
Twelve is twelve maidens dancing for a bogus hero
Thirteen is thirteen cocks running from an angry hen
Fourteen is fourteen leaders led by a he-goat
Fifteen is fifteen preachers fighting for a saved soul

Sixteen is sixteen elders abandoned by wisdom
Seventeen is seventeen soldiers shooting at a mosquito
Eighteen is eighteen eagles landing on my little finger
Nineteen is nineteen rich persons crying over a lost coin
Twenty ... at twenty the world is now downside up
O-ko-ko-ko!! O-ko-ko-ko!! (I lament)

PART 2
Theoretical explorations

5. THEORY AND COGNITIVE RESEARCH OF AFRICAN MUSICAL ARTS 69
6. ANALYTICAL PROCEDURE IN AFRICAN MUSIC: SOUNDING TRADITIONAL SOLO AESTHETIC 95

Theory and cognitive research of African musical arts: critique and poser[1]

Are there indigenous philosophical-theoretical premises that inform musical thought, composition and performance in African cultures, and which remain viable for modern classroom education and creativity? The answer is YES! Otherwise the systematic formulae that identify a musical sound as African, at the sub-structural level, and from there distinguish music cultures, styles and types in Africa would not have been possible.

Is there human or ideological justification for negating the existence of indigenous theoretical formulae or discourse, while using Western conceptual and theoretical perspectives to study and analyze uniquely African music formulations? The answer is NO! And the result is a mis-perceptual load of misinterpretations and misrepresentations of African musical philosophy, thoughts and creative procedure. African music theory is inculcated primarily as a practical experience-driven enculturation. There are verbal discourse and terminology as well.

The paper queries some published fallacies about the theoretical formulae and structural principles in African music, and proceeds to identify some markers of theoretical thought and creative principles.

A musical arts[2] piece that is recognized as the product of a specific culture invariably conforms to the normative grammar of creativity rationalized and prescribed by the human culture group. As such, the constancy of peculiar structural-formal idioms that identify the origin of a musical arts product validates the existence of a theoretical frame of reference for composition, experiencing and production. Any music, which conforms to the grammar of composition characteristic of a culture, must then derive from the culture's theory of composition and performance practice. Verbalization and written documentation are not the only evidences of abstract thinking, formulation and idiomatic procedure. Performance on a music instrument or in a vocal style is a systematically learned behaviour, in the context of formal-practical procedure in indigenous cultures that any normal human can acquire irrespective of racial or cultural affinity with a music type. Cognitive understanding of the theory grounding a musical arts product, on the other hand, is accessed through induction

1 I am indebted to Kofi Agawu who provided valuable critical comments on the revised version of this paper, which benefited from the comments of an editor (who eventually declined to publish) and his two reviewers.

2 In this discussion "music", occasionally used, should also be understood to imply the musical arts.

into the creative philosophy and structural principles of a music culture or type. Culturally authoritative analysis and explication of an oral music culture is then predicated on root-knowledge of the intellectual base informing intuitive but systematic compositional procedure. The African music milieu remains an intellectual enigma for scholars.[3] Many scholars, expatriate and indigenous, who come from what might be regarded as disadvantageous cognitive orientation have produced impressive literature probing the musicological conformations and performance practices as well as human contexts of African musical arts. Some, however, have written with presumptuous oracular authority that often virtually invents the African musical intellect and creative processes. A few scholars have been more circumspect about prescribing what the "Other" does mentally and culturally. Sometimes, intellectually humoured and materially patronized African scholars have been recruited to authenticate dubious research findings about African indigenous knowledge systems. Nevertheless, abundant perceptual challenges persist.

Published literature shows compulsive fascination with the complexity of the African musical arts thought system. Still, some authors continue to deny that conscious, systematic intellection informs the indigenous knowledge systems in African musical arts creativity. If the "sins" and "errors" of our scholarship godfathers are not acknowledged as well as critiqued to correct speculative scholarship the plague of mental and systemic misrepresentation they generate and foster would persist, for ever.

A brief historical sampling of the entrenched scholarship presumptuous about, also misinformed packaging of the African intellectual processes is relevant to revising the tenor and tenets of scholarship in African musical arts. African musical arts cultures, south of the Sahara, derive from a fairly common substructure of creative theory, while indigenous social, environmental and political factors define cultural peculiarities (Nzewi, 1997:31-32). Systematic philosophies and principles that are in themselves not music-specific particularly underlie the structural logic and humanly grounding of African musical arts.

The argument here is that cognitive perception of Africa's indigenous regulation of theory and practice will ensure authoritative interpretation of research data.

Perception, misperception and fallacies

> Theoretical concepts concerning music are not present in all cultures. Where such concepts do not exist, it is difficult to determine from the culture itself what elements in style are most significant. (List, 1963:195)

George List probably implies the convention of verbalizing theoretical concepts on which many contemporary practitioners and scholars lean as a crutch for determining and processing of knowledge. Consistent practice crystallizes, encodes and illuminates intrinsic

3 Researchers and collectors include Percival Kirby, Hugh Tracey, Reverend A. M. Jones, John Blacking, Kwabena Nketia, Kofi Agawu, Ruth Stone, Hewitt Pantaleoni, David Rycroft, Andrew Tracey, Gerhard Kubik, Simha Arom, John Chernoff, Paul Berliner and Dave Dargie, Willie Anku, Richard Okafor among an impressive list actively engaged in probing the nature and circumstances of the African music genius.

rational procedure in musical arts creativity, and this applies to conventions for replicating, inculcating, transmitting and advancing other indigenous knowledge systems as well. It is difficult to encounter a music culture that deserves the definitive term culture – a consistent rule of practice, which does not rely on identifiable, set procedures of sonic constructions that typify the culture-peculiar musical sound. The researcher's inability to perceive such signifiers of style and compositional formulae cannot mean the absence of implicit theoretical concepts guiding the musical conformations of a recognizable music culture.

A. M. Jones (1959:13), a foremost, enterprising pioneer African music scholar set an illusive trend in research disposition when he assumed that "the ordinary [African] village drummer is quite incapable of giving a rational explanation of what he is doing." The illusion persists for scholars who believe that the proof of abstract thought and formulation is exclusive to the verbal and written processes of knowledge construction and dissemination.

Elsewhere it has been argued that

> the only sensible, factual and rational explanation about what a musician or a piece of music is doing is intrinsic in the mental processes of its creation and performance ... The village musician would not perform what he does not mentally rationalize and comprehend ... The inability of the researcher-"interpreter" to comprehend it cannot be an aspersion on the musical intelligence that conceived and fashioned an original product or idea. (Nzewi, 1977:682-683)

An Igbo proverb cautions that the mad person conducts his life with consciousness of procedure and action, however unusual: *Onye ala na uche ya yi*. Another maxim instructs that "when a proverb is delivered, a cognitive listener comprehends and acts with deep circumspection, while a vague person blunders laughing, into the bush (inappropriate and farcical conclusions)" – *Atuolu oma o malu; atuolu ofeke, o felu banye n'ofia*. African musical constructs and manifestations are proverbial and metaphorical. The indigenous educational methodology did not emphasize unnecessary verbalization because human groups were homogenous, and intellectual development was a process of habitual osmosis. Elucidating on, and acquisition of knowledge took the form of practical analytical process that gives the learner space and challenge to perform, and thereby to reflect self into a knowledge paradigm. This education procedure enabled mass education in spontaneity and creativity.

James Koetting, writing in 1970, endorses Jones' cognitive limitations:

> The [African] musicians generally do not think analytically about [the music they make. [They] do not describe it in precise terms. (1970:121)

Many European classical composers, from whose creative oeuvre literary analytical-theoretical procedures have been distilled, did not have need to describe their compositions in precise terms other than the frozen, symbolic music sounds they bequeathed. Any finished musical product, in written or formatted oral performance practice, is the structured creation of an analytical-constructive mind. If the European composers never thought analytically, their written construction would not code any substance worth analytical decoding into a written theory for future schooled composers. Musicology scholars have not derided the classical composers for not thinking analytically. The only difference is that the

indigenous African musical thinker and composer represents analytical procedure in musically-structurally coherent live sound that constitute structural-formal templates for subsequent reproductions. The African village musician has no cultural reason to verbalize the systematic compositional thought processes for the benefit of a verbal-language dependent research-scholar. The proof of analytical thought process is that the African musician reproduces versions of the same clearly recognizable piece of music every time the researcher prompts its re-performance. Without systematic analytical-creative theory, recognizable structural-idiomatic consistency would be unlikely. Performance is as such, an authentic non-verbal knowledge communication that makes sense to an intended audience. Euphoric music appreciation may not demand analytical perception; but indigenous context-prescribed music appreciation commands analytical disposition for valuing and evaluating creative and performance merits.

Trevor Wiggins (1999) discovers that:

> Ghanaian people ... will not conceive of [their music] in Western terms ... The women claim that they always perform it the same way, but there are many small differences on each occasion. (50)
>
> It is worth repeating that Dagomba musicians will not analyze or conceptualize the music in the ways I am describing but their sense of rhythm is so advanced that their compositions lead to descriptions in these terms. (54)

Analysis of African music that abstracts the sound of music from other non musical factors informing formal-structural configurations that embody cultural/human meaning, form and structure of context, social organization, philosophy of life, world view, environment etc., is fanciful scholarship that misses the intrinsic theory, and undermines the unique creative integrity. If, however, the analysis or discussion is intended only for identifying non-texted and non-contexted structural idioms, then value judgment that is loaded with intellectual arrogance must not be indulged. It is the researcher that is ignorant of the knowledge web the African village musician is weaving. It is important in sincere dialogue of cultures to analyze and discuss a culture's intellectual product, first and foremost, in terms of its original creative logic and social-cultural as well as human meanings. As such, Wiggins intellectual frame for discussing Ghanaian indigenous music is deemed inappropriate, and his manner of according genius to Ghanaian musicians' rhythmic acuity is ignorantly patronizing. A researcher must be mentally humble towards a subject of research in which she/he is not a cognizant participant/creator. He admits, though, that he is re-conceptualizing a strange compositional as well as re-composition procedure in terms of his own extraneous analytical mind-set.

Mental arrogance inhibits scholars' cognitive perception of the creative theory and logic (often operating beyond the exclusive logic of music as sound) in African musical arts, and results in arguing absurd theoretical and analytical impositions that need to be debunked and amended. Openness to a knowledge construct in which he is an intellectual neophyte would have enabled Wiggins to understand what the women mean by "**performing [the music] the same way**". The "small differences" are the manifestations of the normative developmental philosophy in the performance composition theory that marks African creative

authority in the musical arts, and which commands acute contemplative listening, imperative for aesthetic enrichment as well as appropriate analytical discourse.

Consider another patronizing "authority" on *mbira* music:

> The complexity of the mbira, its music and the instrument itself ... no one could tell me anything about it, least of all the players. If there was a system, to them it was unconscious. (Andrew Tracey, 1988:43)

If the owners and creators of the music would not be conscious about the systematic procedure that gives cultural-creative identity to compositions in the music style and type, it will not be possible for a researcher to perceive cultural and typological styles. The *mbira* music being discussed has its basic compositional grammar. System implicates logical procedure, with a theoretical template for performance-composition. In African music, as Arom (1991) posited, "the theory is implicit" (139) "... and the performers make systematic use of them in practice" (130). Reliance on verbalization and literary documentation as proof of intellectual procedure or otherwise is a crutch in modern knowledge interaction that has complicated the spinal injury already inflicted on African intellectual genius, and conflicts the original ethnomusicology ideology as a study of the Other. Expectations that the Other must express intellectual procedures in the researcher's mode of reasoning and abstraction is ethnocentric scholarship, and makes ethnomusicology appear to be a forum for ignorant speculators to celebrate mental superiority over other people's cogitative accomplishments. And yet the cultures studied never claim to be reasoning and making music according to the European-classical logic.

I studied the indigenous human-music philosophy, theory and performance practice that root African musical arts superstructures with five Igbo mother musicians who are specialized primarily on three types of mother instrumental music types – the tuned drum row ensembles. (Nzewi, 1977): The *Ese* music has five compartments (comparable in every abstract musical sense to movements in European classical music); the *Ukom* has six compartments, and the *Mgba*, four compartments. The male mother musicians, Israel Anyahuru, Nwosu Anyahuru, Tom Ohiarumunna, Nwankwo Ikpeazu and Egbe Ikpeazu, had virtually no modern classroom education. Yet they had no intellectual handicaps in verbally as well as symbolically and demonstratively explicating aspects of compositional theory or contextual meaning and processing to me. Most of the explanations are recorded on tape. The problem with eliciting information in indigenous knowledge research sites may lie with employing fancifully imagined and constructed research-interaction theories and procedures that do not make sense in the cultural-intellectual milieu of African knowledge indigenous transaction that prioritizes holistic learning and performance of knowledge. The contemporary classroom prioritizes partial, and sometimes virtual education. Although my study was for a doctoral thesis (Nzewi, 1977), I was not subjected to any coursework, and did not read any extraneous literature on research methodology prior to and after fieldwork. I intuitively respected the indigenous knowledge authorities as my intellectual superiors and mentors on the subject of research in which they are knowledge creators and performers. They, in turn, adopted me as their professional protégé, eventually imbuing me with a rare, dearly cherished ritual capacitating at the conclusion of the first phase of my studies with them.

They remain my scholarship authorities in the philosophy and theory of African indigenous musical arts knowledge.

Over-reliance on modes of verbalization familiar to the researcher as well as literary documentation has led to fallacious conclusions about African mental-cultural dynamics. Africa developed systems of non-literary preservation and dissemination of knowledge. The mouth could be generously flippant, deceptive. Flippant or coerced verbalization often undermines and even contradicts feeling, sensing and, ultimately, truth. What is verbalized is not always a true representation of what the mind means, or the eyes see, or the ears hear, or the body feels. Hence the Igbo aphorism: "the mind is a bag, and only what the owner wishes to reveal verbally could be known" – *Uche bu akpa; ife onye nwenu weputalu, a malu*. Action is more dependable as communicator of non-verbalized intentions, emotions, feelings, and realities. Israel Anyahuru (1975 recording on tape) further instructs that for experienced performers, "it is not everything the hand plays that the mind first cogitates." A seasoned performer's hands demonstrate creative intelligence in states of altered performance perceptions. As such, when theory becomes ingrained, idiomatic logic becomes an automatic action, such that verbalization may not adequately prescribe or explicate.

Andrew Tracey further concludes that:

> The rough geographical center of the "mbira country" and its harmonic system is NE Zimbabwe ... The pure system starts to develop impurities under the influence of neighboring musics, and further away breaks down completely ... where the musics are similarly heptatonic, the immediate clue to the dilution of the system is when you start to hear parallel chord movement, which is strictly in the Shona system. (Tracey, op. cit.:45)

Consciously and socio-politically negotiated music borrowing (Nzewi, 1991) as much as unconscious assimilation of other musical arts cultures has characterized human movements and cultural interaction between African autochthonous societies throughout history. Judicious borrowing is a factor of creative advancement. No African music culture area has ever been insular. The *mbira* (the instrument, not the cultural name) is common in most of Africa south of the Sahara. No musical product in traditional Africa that is approved by the culture-owners can be denigrated or discussed as impure. The assignation of purity or otherwise should not be the prerogative of a non-culture owner. From a scholarly perspective, it is incautious to ascribe purity and authenticity, except by the express determination of knowledgeable culture owners. History of the dispersal of the same music style/type found in contiguous or disparate societies could be pursued, although the evidence of complexity versus simplicity would be slippery criteria or guidelines for locating the origin of style or type. An *mbira* with twenty-four keys does not necessarily produce more structurally superb music (in human or musicological terms) than an eight-key *mbira*. A single string bow could be used to construct more humanly profound music than a four or more stringed instrument. Logic recommends that the simplest type of a widely dispersed music style/type could equally belong to the possible place of origin and dispersal. Borrowing in Africa normally entails stylistic modification or the liberty to adapt in order to culturally enrich, expand or simplify the original as per the borrowing culture's creative norms and musical objective.

Many scholars of African music emphasize the pervasiveness of cyclic structures that command internal variations on a theme. The philosophical-theoretical grounding of the internal variation principle as a seminal device for thematic development is often missed. The creative intention, contextual derivation and structural principles have been discussed elsewhere (Nzewi, 1991). In a fairly perceptive compendium on African music structures deriving from his meticulous study of the music of the Central African Republic, Simha Arom states about internal variation principle that it "excludes the process of development, fundamental to European art music, but is totally unknown in African musical thought" (Arom, 1991:17). Rouget (1956:133) earlier observes that: "There are indeed musics which find in repetition or in variation – and consequently in non-development – their very accomplishment." Thus the concept and theory of development, in music and otherwise, has been understood and discussed in the narrow sense of European classical music thoughts and idiomatic manifestations. The issue here is about ideology of growth, internal or external. A growing person may exhibit the external index of growth (body growth) of an adult but an internal growth (intellectual development) of a child. On the other hand, an advanced mental development associated with adults could be encountered in an outward appearance of a child. African musical thoughts and practices exhibit the interface of internal and external procedures for the development of themes, neither of which derives from a vertical chordal procedure as such. External development is more of a negotiation of euphoric individuality supported by community; internal is a re-creation of contemplative self, bounded by community consciousness. A culture that conceives developmental energy lineally, stretching thematic energy to eternity, until its energy expires (psychic dispersion), may not easily appreciate another creative philosophy that conserves, consolidates and develops thematic energy cumulatively (psychic intensity) through internal recycling (Nzewi, 1997:59-69). Internal recycling as an ideology of growth marked by the enrichment of inside quality regenerates a thematic entity, intensifying affect cumulatively without obscuring or expiring identity. This is the developmental philosophy that characterizes African music.

Arom (1991:17) continues: "It is upon extremely simple elements that a process of maximal elaboration is constructed." This is a creative philosophy as well as the principle of "profundity in minimality", basic to "psychological rationalization and musical meaning" (Nzewi, ibid). It dispels the illusions about repetition in African music.

One final web of misperceptions is woven around the concept of metric organization. Considerable scholarship steam has been generated about temporal organization and the associated stress system in African music. Scholars have stretched and strained mental cuteness to prove, albeit flippantly, that African rhythmic/melodic/melorhythmic organization is founded on the principle of the fastest equi-spatial impulse, which may be sonically articulated or, otherwise, implicit in structural configurations. The argument is flawed, and is not founded on the motive and emotive aspirations of African musical thoughts, structures and actions. Cooper & Meyer (1960:3) define pulse as "one of a series of regularly recurring, precisely equivalent stimuli, like the ticks of a metronome or a watch, pulse marks of equal units in the temporal continuum". This definition does not imply the smallest impulse of a crotchet roll or thrill within the temporal sensibility and regulation of African music. Quarter notes and sixteenth notes are encountered as structural subdivisions of basic crotchet/dotted crotchet units. And since rolls occur in African music, it is absurd that the

"fastest moving pulse" could ever be deemed a critical structural element, such as could constitute an organizing principle of African rhythmic/melorhythmic/melodic thought. The bogey of the "fastest moving pulse" propounded by Koetting (1970), *à la* Harland, has misled a number of subsequent African music researchers into fanciful metrical inventions. This has resulted in strange transcriptions and structural analysis that are remote from African creative canons and compositional theory.

The controversy is often over whether the term pulse in music should represent the regular temporal sense of a crotchet/dotted crotchet beat or its smallest perceivable subdivision. The fastest subdivision of a crotchet in isolation is of absolutely no structural reckoning or significance to the structural mathematics of the temporal configuration of a theme in African music. It is equally of no consequence to the structural/thematic relationships between ensemble parts in the African compositional procedure and practice. Composing harmonious themes that complement a reference theme is a gestaltic thought, not a note-by-note calculation. The strange theory of 'the fastest pulse' has given rise to some absurd and bizarre analytical fancies and notational contrivances in published literature on African music.

The African sense of pulse, a consistently felt regular beat in music, is the heartbeat-factor that coheres as well as unifies the differentiated structural traits of the component thematic layers constituting a gross ensemble sound – the composite ensemble theme. The operation of pulse derives from the common African philosophy that requires the rhythm of self-expression to be based on the guiding as well as unifying pillar of a shared communal pulse index. In conventional musicological terms, pulse in African music has the duration of a crotchet or a dotted crotchet, which is clearly marked as alternate strong and weak accents (breathing in and out in psychic space). Pulse could be articulated sonically, felt innately, and/or visually articulated in basic dance movements. Hence, when in doubt, do the dance. In some ensembles a deep toned instrument plays the musical role of articulating or pounding, the pulse. This role is performed by rattles in *Gbolo* music of northern Ewe, Ghana that Agawu (1995:109) reports as having "eight distinct layers", and "the rattles define ... a pulse comparable to the ticking of a clock or metronome."

Further use of the term pulse in this discussion must be in the African sense and manifestation of a crotchet/dotted crotchet beat.

Kubik (1974:247) argues that the "basic characteristic of interlocking is the absence of a common guide-pulse to be taken as a reference point by all players... The musicians in a group relate their parts to individual reference pulses, which can stand in various relations to each other". In the absence of a separately articulated cohering pulse part, an African performer relies on an inherent sense of the common pulse of an ensemble community, which is naturally felt in every thematic layer in isolation. The common pulse also binds the various formal-structural layers of inter-structured ensemble themes that may have different lengths. A dancer does not relate kinetically to the "individual reference pulses", rather to the common ensemble pulse points of dance music. The Ugandan xylophone technique employs fast moving, rhythmic action, which is characteristic of xylophone ensembles in other parts of Africa, some of which feature a separate pulse pounding instrument(s) and dancers. The fast articulation of strokes on a note in xylophone music compensates for the fast decay of sound on an essentially African melody instrument. An interlocking structure

cannot cohere if the African musicians involved are not responding to a common, coordinating pulse of unity-in-action. Pulse sense is innate in an average African person (Nzewi, 1983). Hence mobile performers including dancers, step-dance uniformly to the pulse of the perambulatory music when in motion, irrespective of the structurally differentiated ensemble themes each performer may be playing.

Arom cognizantly states a view that contradicts Kubik's: "while it is true that African rhythmic patterns frequently display internal asymmetries; this does not prevent them from making constant reference to a strictly regular pulsation ... they have neither additive nor divisive structure." What Arom discusses as internal asymmetries is the individuated structural re-cycling of the component ensemble themes. He continues: "the pulsation is not necessarily materialized". That is when there is no pulse-marking instrument role in the ensemble.

Some non-indigenous scholars have made conscious effort to eschew mental-cultural superiority and patronage syndrome when researching and writing about African musical arts as well as other indigenous intellectual products. The result has not always been successful, for as an African maxim cautions, "the offspring of a snake cannot escape being long" – *Ife agwo mulu agharo ito ogonogo*. On the other hand there are as yet few mentally emancipated indigenous African music scholars who do not parrot the Northern 'master's voice'. The cultural background of the researcher does not as such, necessarily determine the ability to perceive the creative philosophy and the theoretical-structural configurations of African musical arts. What continues to happen most often though, in the academic grooming of the modern African scholar is systematic induction into European-American intellectual culture, and theoretical prescripts that result in exogenous perception and interpretation of Africa's cultural phenomena. Thus the indigenous African scholar invariably develops auto-primed disrespect for the authoritative knowledge of the culture performers. Another traditional African maxim cautions, however, that "a person who despises his forebears forswears the salutary mental inheritance they bestow".

Kofi Agawu[4] argues that the politics of perception and representation of African musical arts expressions drives published literature. Hegemonic scholarship patronage marks European-American intellectual posture in relation to original African voice. The ensuing mental intimidation and cultural disorientation handicaps the emancipation of original perspectives from African scholars. Modern scholarship practice prescribes that the African scholar researching and discussing the creative logic as well as human meaning of African indigenous knowledge systems must first be mentally inundated with the published doctrines and opinions about Africa's indigenous mental-cultural systems, propounded from Euro-American mental perspectives that are not normally cognitive. Yet the first port of call for encountering the most reliable authority on African knowledge systems remains the African thinker, inventor and producer of the knowledge. Such an African authority does not need a literary platform or a strange culture's mode of knowledge conceptualization and construction to confirm or prove her/his pre-eminent authority. The over-dependence on published literature is a hegemonic design, which ensures that the European-American scholars retain

4 See Kofi Agawu, 2003. Representing *African Music: Post-Colonial Notes, Querries, Positions* (See particularly Chapter 3: Invention of 'African Rhythm', Chapter 4: Polymeter, Additive Rhythm and other Enduring Myths, and Chapter 9: How Not To Analyze African Music), for critical engagements with the state of the art in African music scholarship.

proprietary rights to pontificate on, and accord veracity to the nature and merits of the African knowledge inheritance. Cognitive discernment of the factual knowledge about Africa must prioritize access and credence to the indigenous knowledge experts' voice (verbalized or performed otherwise) before visiting published sources, which could be valid, secondary sources. The non-modern schooled African creator/performer has full rational knowledge of the artistic constructs as well as aesthetic nuances of her/his creations; otherwise the spontaneously critical indigenous society would discredit the product. The cultural authenticity and credibility is not diminished by the chance that the mode of communicating indigenous knowledge may contradict a researcher's/analyst's prescriptive mind-set. The persisting misperceptions of African musical arts genius can only be redeemed when researchers irrespective of culture of origin recognize that the practicing knowledge inheritors are the most authoritative partners in African epistemological discourse.

Cognitive perception and informed research analysis

Ethnomusicology developed as a discipline that required scholars and students to research the music of Others. It has been a discipline primarily oriented towards researching Others from the perspectives, and for the benefits of European-American scholarship hegemony. As such, in spite of whatever genuine intentions are reflected in the works of scholars, it is a discipline that is fired with appropriation dispositions, if not zeal. Now the same nations that perpetrated political-cultural-economic colonialism and missionary conversion of already intensely religious African people are propagating a new and convenient gospel of globalism. There is a need, however, to take stock of the human agenda of globalization in order to ensure mutually respectful and beneficial synergy in the dialogue between variant intellectual-human cultures. The following reflections on issues of cognitive perception that enable informed analysis of African indigenous musical arts knowledge systems are proffered as a contribution to the dialogue.

It is necessary to repeat by way of emphasis that the unique structural-aesthetic logic and creative idioms that mark the musical arts product acceptable in a culture are valid. The musical structures could appear "simple" whereas the human implications could be profoundly sublime and complex, and vice versa. Any notions or perceptions of inadequacy or non-sophistication, whether in content or expression, reflect the inapplicable mental culturation of the researcher/perceiver/analyst. The indigenous African mentors I studied with during fieldwork in 1976 constantly cautioned that the sacred franchise of African indigenous musicianship is to say things as they are. This mandates summarizing some of the issues that undermine informed representation of Africa's musical arts thoughts and manifestations in Ethnomusicology literature.

Objectivity versus self-promotion: Insincerity in scholarship ambitions generates tendencies to arrogate self an intellectual-culture superiority over Africa, as well as the exercise of proprietary right over the indigenous knowledge systems of Africa. A scholar that applies extraneous research methodology and theoretical paradigms to investigate another culture is likely to misinterpret, undermine, abuse or out-rightly miss the manifestations of the intellectual integrity of Africa's mental arts and cultural products.

From false hearing to false understanding: False hearing and observation derive from pre-positioning extraneous indices of creative rationalization on another cultural sonofact. The research finding would be undermined irrespective of fabricated scientific-technological procedures adopted in probing the intellectual foundations of African knowledge lore. What a person hears or perceives is often distorted by what the person is enculturated or trained to hear in music. The actual sonic sense and human meaning of a "strange" musical product could then become elusive.

False cognition and false interpretation: Statistical acuity in hearing does not automatically bestow cognitive insight into the conceptual sense of a cultural music product. Proverbs, rather than literal expressions are preferred for transacting serious issues in some indigenous African cultures. Most of the time, African music products are sonic or humanly proverbs and metaphors. The logic of pulse and phrasing, the metric feeling or thematic interplay/inter-layering in a piece of music sometimes embody extra-musical meanings that could contradict a scientifically capable but cognitively superficial analyst, and lead to faulty interpretations.

False authority and representation: The most knowledgeable authority on any mental or cultural product has been argued as the active cultural knowledge performer, not necessarily every culture-owner. Whether articulated or not, the creative theory is already intrinsic in a replicable musical arts product. Superficial cognition has mocked many representations of Africa by scholars and speculators that have denied or ignored the primary repositories of the theoretical authority underpinning African intellectual manifestations. The danger is real that some of the time an intimidated or patronized culture actor would capriciously regurgitate misconceived ideas about self that have been impressed on her/him by a mentally intimidating or arrogant researcher. The researcher then goes ahead to quote such, coerced "voice of the native", as the evidence of the knowledge owner's authentification. The hegemonic block that has the economic advantages to muffle the emergence of cognitive representation thereby fosters virtual authorities.

Performance ability versus creative authority: Ability to perform a piece of music does not automatically endow cognitive knowledge of its creative theory and production process. Automatic reproduction of what is fixed or learnt does not define a knowledgeable African performer. Often, participant researchers that get applauded for competent reproduction in the hospitable and encouraging educative disposition of the typical African person get deceived. They begin to arrogate mastery to themselves as expert interpretative authorities, claiming that the indigenous mother musicians approved of the researcher's performance competence. Ability to think in the theoretical idioms of a music culture is what initiates a capable performer into the principles that govern creativity and performance practice in the music type, style and culture. This makes the performer a creative, contextual interpreter, which, in the African musical arts milieu implies a performance-composer, that is, a performer who is capable of spontaneously re-composing a known, significant piece on the inspirational spur or the contingencies of a performance occasion. Additionally acquiring competent knowledge of the underlying philosophies and intentions that stimulate creativity marks an African mother musician (Nzewi, 1977). The African mother musician, in the oral or literary domain of knowledge transaction is a primary authority on the theory and meaning of a cultural system. It is equally critical in research fieldwork to listen well to the voices of the elders and the participant audience, especially when

modern religious doctrines and allied subversives of indigenous knowledge have not corrupted the cultural minds. Some non-performing critical and contemplative culture-participants can be as knowledgeable about the sense and meaning of music as the mother musician. In indigenous Africa, musical arts knowledge is articulated and transmitted in the public performance site of participation-knowing.

Some factors of cognitive perception – towards analysis and transcription

A person who has not experienced African dance cannot understand and express how music and dance are symbiotic: music translates dance into sound; dance makes music a visual experience. The armchair African music analyst is not necessarily only a person who has no fieldwork experience that should support scholarship claims. The field researcher-analyst who has not noted how dance-theatre shapes or represents the composite or component structure of ensemble music conformation is in the armchair category. What the body communicates in African dance aesthetic is how the music affects and moves the mind and body. The sonic aggregate of a performance-composition is an imaginative composer's interpretation of the environmental and contextual contingencies of a performance occasion.

The following is a sampling and further elaboration of the signposts of structural-formal rationalization and organization in African music that could enable cognitive appreciation, enlightened analysis and perceptive transcription:

Pulse: Clarity of basic pulse or beat, whether or not articulated sonically on a pulse instrument, is established and felt by a performance composer at the inception of, and all through a performance session. Andrew Tracey (1997) defends his perception and writing of time as depending "as much as possible on actual African concepts of time in music, as has been described by a number of African musicologists over the past thirty years" (ibid: 3). Such "African musicologists" incapable of experiencing how the African feels musical motion, proceeded to misrepresent African musical facts without equivocation. Andrew Tracey, whose immense contributions to African music documentation and scholarship are acknowledged, teams up with the speculative musicologists by pronouncing the fantasy that: "Rhythm in most African music is built up on a basis of small, equi-spaced, unstressed units of time, often fast moving." He aptly states, though: "All parts in a piece of music share one system of pulses, but very often draw on it in different ways" (ibid:3). A common, composite pulse sense regulates and guides all performers in an ensemble. It is because the same basic composite pulse sense guides the dancer or group of dancers that a free-interpretation dancer would initially feel and step-dance the pulse of the music. Thereafter she could proceed to explore individualistic choreographic elaboration that interprets, kinesthetically, the rhythmic peculiarity of specific ensemble layers in isolation or any combination of component parts. The *sangoma* dances of Southern Africa are illustrative: a dancer steps to the basic pulse of the music before flying into character or representational poetic dancing (Nzewi, 2005). Equally, group choreographed dances would normally start with a dance motif that visually stresses the pulse of the music.

Clapping has been widely reported, even though the structural sense and role of the clap is often not well understood, and thereby misinterpreted in discussions and transcriptions. Other physical and visual signposts of composite pulse as the structural pillar that metrically underpins ensemble music include body pulsing and feet tapping by instrumentalists as much as a non-theatrically demonstrative audience.

Rhythm: Rhythm has equally been an enigma dribbling African music scholars who fail to reckon with the essentiality of pulse as the temporal frame for structuring the thematic components of an ensemble piece. Rhythm is not a disembodied or isolated statistical thought in African music conceptualization, except in claps and on monotonic instruments. African music makes use of the normal rhythmic configurations found in any other human music.[5] What may be peculiarly African is how inter-dependent themes are structured in vertical and temporal dimensions to produce composite ensemble sound. The underlying pulse, the regularly spaced heartbeat of a piece, binds any single or layered rhythmic configurations in equidistant stress points, thereby emphasizing the psycho-kinesthetic affect of a syncopation. There is no cross rhythm occurring between two or more inter-relating ensemble parts. When the grammar of pulse is understood, it becomes clear that "cross rhythm" is a misrepresentation of the principle of inter-rhythm or complementary layering of structurally differentiated themes constituting an ensemble sound. Inter-rhythm, encountered in 12/8 meter, operates on the principle of two dotted crotchets providing a pulse pillar in a vertical dimension for structuring six quavers that are grouped into three crotchets. (Nzewi, 1997:36). This relationship is also found in a linear dimension when three crotchets are followed by two dotted crotchets in a 12/8 metric sense of four pulses in a conventional bar. False perception arises when the two dotted crotchets of a 12/8 metric sense are misperceived as simply two crotchets of a common time, thus inventing unnecessary bogeys of rhythmic irregularity or cross-mindedness. There is a further dimension to the manifestations of rhythm that is more subtle in African music: The rhythm of emotion, which is the subtle movement of the performer's body in interpreting affect, and the physical-visual rhythm of playing an instrument.

Form: Andrew Tracey validly recognizes that African cyclic formal design is founded on strong metric framework when he cautions that in hearing one must "be aware when and where the repeat of the cycle starts", and that "sometimes there are cycles within cycles" (1997:6). This has been discussed with graphic illustrations (Nzewi, 1997:55-57). Performers of differentiated themes on various instrument layers or/and vocal layers/parts contributing to an ensemble piece observe a well-defined, common starting point. Even when an ensemble layer, for reasons of shared thematic component, enters off the ensemble starting point, the metric sense synchronizes with the starting point by the subsequent re-statements of the ensemble layer because such an off-entry will be consistent. An ensemble theme could be developed within its fixed cyclic length (internal variation technique) or it could be given external development. Ensemble themes could have different lengths, but relate in a ratio that furnishes the ensemble thematic cycle (Nzewi, 1997), which is a basic structural/formal referent for the appreciation and study of texture and performance form in African music. Any impressions of staggered entry points would result from failing to reckon with the

5 Further succinctly argued in Kofi (ibid) chapters 3 & 4.

regulative framework of ensemble thematic cycle as well as the principle of two or more performers sharing a significant ensemble theme, such that one starts, and the other completes the gestalt. Intensity in affect/effect occurs when the significant thematic structure is propelled in performance time by the individual development of the various cyclic themes. Thus every ensemble performer's individualistic development of a component theme enriches the overall textural development of the ensemble thematic cycle. Presentation (contextual) form in African indigenous compositional grammar is often prescribed by the scenario of the context, and would be differently and spontaneously re-composed within the significant ETC format during every performance session. Hence the duration of a known piece varies every time it is performed. A clearly perceivable starting point, common to all ensemble thematic components, equally guides the external development, improvised (instrumental) or extemporized (vocal and/or instrumental), of theme/s. There are also through-composed performance form and chain-song form. Form in African music is further rationalized in terms of tension and catharsis, that is, the mood form that derives from the psychical health imperatives of African music.

Harmony: Every African culture has a normative harmonic code. Extra-musical reasoning often informs harmonic thought and practice. A triadic harmonic construction could be discussed in terms of the female (high) voice, the male (low) voice, and the voice in-between (the neuter gender rationalized as small children yet to be initiated into responsible community gender-hood reckoning). The female/male distinction is irrespective of the gender of singers or instruments. In some cultures the male voice/instrument is the high, and the female voice is the larger and lower sounding. Among the Igbo, for example, *oke olu* "male voice" is the high ringing voice while *nne olu*, "female voice" is the lower voice, and the terms apply to both human and instrumental voices. The conventions of cultural intervallic qualities of chords are intuitively acquired. Tuned music instruments are reliable for deciphering the quality of a culture's harmonic idioms in vertical and horizontal constructions.

Phrasing: Sense of phrasing is very critical in African music performance, vocal and instrumental. The interpretation of the briefest thematic figurai is anchored on sensitivity for phrasing, so also the process of improvisation. The strong sense of phrasing in African indigenous music expressions guides the resolution of the internal as well as external development of themes. Sense of phrasing is so imperative in the African performance-composition procedure that some ensembles assign a specific instrument to reiterate a regulatory common, phrasal framework that guides the phrase lengths and sense of other ensemble components. The phrasing-referent instrument also guides phrasing during any external development of themes. The phrasing-reference instrument role in ensemble music configuration (Nzewi, 1997) has so far been misconceptually discussed as "time line" or "bell pattern".

Metre: A defined metric system is central to compositional thought and structural conformation in African music. It is rare to encounter music, which is not self delectation music making, that does not exhibit consistent metric framework. The theoretical as well as notational inventions of irregular meter or polymeter or irregular bar-lines ascribed to African music logic derive from deficient perception or scholarly fantasies about the systemic order governing creative processes in African indigenous music. The most common metric structures are the common time (4/4) and its interface, the compound quadruple time (12/8).

Metric order is further visually marked in dances and dance phrasing. Metric consistency is critical for structural-formal conformations and development in African music. As such the sense of the term, time signature, although a literacy representation of metric organization in European classical music, is equally, theoretically valid for discussing and representing metric logic in African music. The concept of the chorus (vocal, instrumental or both) is a strong indicator of regular metric framework for composition in African music. The chorus normally recurs within fixed temporal regularity irrespective of the idiosyncratic developmental nature of a solo part. It is, therefore, a signifier of both the ensemble starting point and the time signature. The chorus part also guides the resolution of extended, external development of themes by soloists. There could be additional figural or phrasal cues (cue-solo figures) that emphasize the consistent entry point of a chorus. Staggered entry and exit of polyphonic voices do not qualify as chorus role, and would even then be guided by the principle of metre, starting point and ensemble thematic cycle.

Flexibility and precision: The African musical mind as well as performance dynamics is not at all mechanical. Emotive feeling and motive sensing impregnate the interpretation of themes and their development. As such, a performer who is aesthetically fancied is the one that evokes emotional empathy – an interpreter sensitive to the contextual and human sentiments of a performance environment. This implies fluid negotiation, rather than robotic accuracy of rhythm, tone and pitch, as long as regularity of pulse and meter is not compromised. The timing of rhythm strokes or notes, in the sense of mechanical precision is non-African in temperament, motional disposition and worldview as well as modal life style, and quite remote from African musical arts aesthetic. Agawu's *African Rhythm* (1995) discusses African consciousness of time and rhythm as flexible and reflexive management of accuracy, which obviates stress syndromes, especially since African musical arts is strongly rationalized as an anti-stress, social-therapeutic agency. Africans feel rhythm in reference to phrase sense, not numbers or strokes. In other words the African performer does not count rhythm; rather rhythmic configurations are interpreted as fluid and metrically gestaltic, not mechanical motion. The notation inventions that represent African rhythm sense and motion inside rigid squares a la Time Unit Box System (TUBS) or graph-like lines and spaces, or as digital dots and numbers are, visually as well as mentally, gross violations of African music sensibility as well as motive-emotive sensitivity. Again, it is instructive to observe the fluid emotional and gesture displays of dancers, singers and instrumentalists once the pulse is secure.

Significant sound: Although "no two African performances [of the same piece] are identical" (Jones, 1959:1), every African music type has a significant theme as well as notional form and texture that are signposts for cultural recognition and performance composition. Braillou (1949:319-20) argues that: "Comparison of variations will automatically bring out which parts of the melody are unalterable [markers of significant sound] and which are ductile." The "unalterable", so cognizantly argued long ago is the significant sound. A performance would normally start with the statement of the significant melody or melorhythm, although there could be a preamble. The performance practice of a preamble or solo prelude alerts the audience and other participants, and/or is convenient for the final tuning or toning of instruments. An African music piece should then be recognized and studied in terms of the significant thematic structures as well as the ensemble thematic cycle.

Starting point: Every African music piece has a clearly recognizable starting point. An individual who introduces a piece cues the other performers. The entire ensemble would start together with or without non-musical cue. In some ensembles or pieces initial entries of component ensemble themes could occur at various points in the ensemble thematic cycle, such as in solo-chorus arrangements. Any performer who joins in the course of an on-going performance would normally listen intently to synchronize with the ensemble starting point that could be guided by the phrasing referent instrument when present. Andrew Tracey could not have been right in speculating that "perhaps there is no starting point in this cyclical *mbira* music; people may feel it how they like" (1988: 51), unless the cyclical *mbira* music is a rambling exercise that is not re-cycling a recognizable ensemble theme in a public performance. There must be a standard cultural procedure and principle for performance practice; otherwise the *mbira* music should have no identifiable cultural logic, form and typological/stylistic grammar for replication. Pieces in *mbira* music repertory have titles, and correspondingly, significant themes for the recognition of the pieces. As music in the public domain, a performer would be expected to state such a significant theme, with or without a preamble, before engaging in performance-composition creativity. A learner proceeds from known pieces to new creations and elaborations according to capability. A performance may start with a free, semi-structured prelude or unstructured introductory play. Such a free-play announces the inception of a performance proper, calls other performers and audience as the case may be to attention, provides opportunity for tuning instruments, sometimes using standard tuning phrases, or just tunes the spirit of the performance occasion. A normal ensemble performer in tradition, or who is conscious of African ensemble principles would not start her/his own layer of an ETC or a solo piece just at any point in its cycle, especially if it is shared with another player. In instances where the various ensemble layers contribute different thematic lengths to the structuring of the ensemble thematic cycle, consciousness of an ensemble starting point is imperative. If a player supplements another's thematic statement then her/his part would not need to occur at the starting point, rather at an appropriate point that completes the partner's fragment. The various layers of ensemble themes inter-relate in ratios basic to a common starting point, such that the overriding metric framework is not negated or ambiguous, especially when there is a pulse instrument line (Nzewi, 1977:45-51). The regularity of the entry point of a chorus (vocal, instrumental or both) when present has already been discussed as a marker of metric order and starting point.

Texture: Ensemble texture has been discussed above as constituted of layers of independent but complementary themes that could be of varied lengths. There would normally be a piece signifier – a primary theme that would initiate a performance as there are no programmes of vocal announcement of a piece in the sequence of items for a public performance by a group. The complementing themes could have independent thematic integrity in isolation, but would be structurally integrated into the component layers in polyphonic, heterophonic and homophonic textures. Textural conformation derives from the social egalitarian principle of distinct but compatible themes. This textural concept of vertical-horizontal complementation (indigenous harmonic principle) of a primary ensemble theme differs from the European classical dependency principle in which secondary parts harmonize a singular ensemble theme. Furthermore, it should be noted that in the African conceptualization of performance

practice, an individual player on an instrument or voice may have cause to synthesize a significant theme that two or more members in an ensemble would ordinarily combine to produce, and for social reasons. Conversely, two or more performers could share a theme an individual ordinarily plays alone, thereby enriching the texture when they begin to play fill-in patterns, and, more importantly, making performance experience humanly communion. The logic of layering thematic autonomies transmutes into musical practice the African social philosophy that makes individuality a communally negotiated emergence of self. Ensemble makes sense in terms of the complementary contributions that enrich harmonious and unified community action.

Language: The issue of language (song text) has constituted a red herring that handicaps the perception of melodic cogitation. Lyrics do enjoy musical autonomy notwithstanding the need for conveying the tone-marked multiple meaning of words in African tonal languages. Communicating the meaning of words by precisely retaining the tones and rhythms of speech in melodic setting is an ideal but not a rule. Such correspondence is not very critical in African vocal melodies. The logic and aesthetics of melodic license take precedence over adherence to the semantic sense of the rhythm and tones of words in a language. Blacking (1995) recognizes in the grammar of Venda musical logic that "the influence of words on Venda musical composition is not as great as has been suggested for other African musical traditions." A line of text set to music could be given sequential treatment, internal melodic variations and other forms of pitch-rhythm-contour manipulations. Such essentially musical aesthetic does not obscure the semantic sense of a spoken intonation. In melorhythmic singing, or speech-song (recitative) narratives, conformity to pitch and rhythm, rather than melodic aesthetic becomes critical, especially in event-music types where text in vocal music could be formulaic (magical force), or communicates critical event scenario and/or extra-musical meaning. A verbal text set to music acquires a higher authoritative reckoning as super-ordinary communication than when spoken outside a musical context. "What is said in music is sacrosanct," affirms Israel Anyahuru, an Igbo mother musician (1976)[6]. Hence in most African traditional societies social-political issues and actions transacted musically or communicated as musical texts are sacrosanct, and cannot be countermanded. Language in music (lyric and poetry) then has some autonomous reckoning. Only signifiers of textual meaning are needed to make the semantics of a musically manipulated text understood. The accuracy of tonal-rhythmic inflections, which in certain speech circumstances are even flexible, is not critical.

Stress: The issue of perception of stress in African music has elicited a level of controversy that remains baffling. It is not uncommon that logic of African musical sound and performance practices are often distorted to prove theories fabricated by scholars; otherwise such scholars are "culture deaf" when it comes to perceiving the implicit humanning issues that ground the sonic nuances and the use of body encountered in African musical expressions. African music is more of a scientific system, the science of being human than it is a euphoric aesthetic fancy. Inability to perceive stress-markers results in arguments that strive to deny the sense and meaning of metric procedure, which underpins compositions, form

6 Israel Anyahuru, one of the Igbo master musicians I studied with, was a very articulate authority on theoretical and contextual issues. I was privileged to record on audiotape the theoretical and contextual and compositional expositions by the Igbo mother musicians on indigenous musical arts knowledge systems.

and the structuring of ensemble parts. Cooper and Meyer (1960:8) define that: "The difference between accented and unaccented beats lies in the fact that the accented beat is the focal point, the nucleus of the rhythm, around which the unaccented beats are grouped and in relation to which they are heard." Benary (1973:86) states that: "the basic conditioning factor of rhythm is accent". Arom confirms that: "accentuation is the foundation of rhythm" (op cit:167). Rhythmic-melodic configurations in African music have strong stress- and pulse-points, which may coincide, and are visually marked in the movement of dancers, choric-dancers and instrumentalists. Syncopation is a psychical health force. It emotively as well as motively re-enforces unsounded stress points, which may in any case be sounding in another ensemble layer, dance motion or movement gesture. Analysts who are not movement and psychologically oriented in studying African metric system sometimes mistake essential notes articulated off beat as possible indicators of strong beat. Accents or stress markers that cohere an ensemble may be assigned to a specific instrument – usually a deep-toned gross-pulse instrument the recurrent deep tones of which weight or mark the strong metric beats. In other instances stress is delineated through phrasing. Andrew Tracey (1997) denies stress in African music, and proceeds to contrive fanciful theoretical argument for his ingenious but absurd notational invention based on the fastest pulse, equally advocated by Berliner (1978). The speed of finger movement in *mbira* music does not undermine sense of phrasing, pulse and stress points. In any case, some *mbira* players in other parts of Africa outside Zimbabwe play the instrument while walking with regular steps or playing for dancers. Tracey argues that: "In African music, however, the reference beat is frequently not sounded, or at the least not stressed." (Tracey 1997:8) This apt observation does not disprove the notion and strong presence of such a beat in the mind and body, same way that rest or silence does not imply non-musical movement simply because there is no audible sound. The question then does arise about how scholars who belong to the pulse notation school of thought, determine the guide "beats" for grouping the "three or four pulses sound" that "feel quite different from each other". How does the analyst distinguish where the beat is, in the definition and representation of 'pulses'? How is the beginning of "number of pulses in the cycle" of "12, 16, 18, 24, 32, 48, etc." (Tracey, ibid:7) determined? Andrew Tracey's rationalization of an unconventional notation system for African music is being spotlighted as a recent invention, *à la* Agawu (2003:Ch.3), of African musical sense – a notation invention that constructs African music as structurally anomalous.

Cadence: There is, commonly, a need in African indigenous music for concluding a theme or piece in a manner that is psychologically and soothingly cathartic, especially in public music presentations. An organized music presentation is given a definitive ending that could be figural, formulaic or dynamic but soothing in character. Cadence indicators could be in the nature of marked melodic/chordal sequences, drawn out or repeated or/and pounded final notes. Cadence cues also include a musical figure/phrase, an exhaled syllabification, or a body sign, any of which is followed by an emphatic concluding response.

Creative principles and cognitive perception

The two key creative principles critical to cognitive study of African music are the logic of relativity and ideational interfaces. The discussion will further spotlight and re-enforce some theoretical and performance practice issues already identified.

Relativity in creative thinking and production

Tuning and intonation: It is not easy to find any two instruments of the same species in Africa that are precisely the same size, shape or weight. The fact that African performance practice emphasizes the tuning of music instruments before a performance indicates sensitivity to accuracy of cultural scale or tone row or instrumental intonation. The frame of a music instrument made of wood, for instance, could be fashioned while the wood is wet. The finish and fine-tuning take place when the wood is seasoned, quite dry. Some instrument types that have fixed tuning such as a flute or horn may be fine-tuned during construction, while others such as skin drums and string instruments have tuning devices, structural or otherwise, that make possible fine-tuning just before, or in the course of a performance as need be. Wax may be used to lower the tone of a fixed-tuning instrument the pitch/tone of which rises with usage, while water or skin-depressing lowers the rising pitch/tone level of a drum in the course of a performance. Scraping lowers or raises the pitch or tone level of an instrument made of wood. Slit drums and xylophones can be fine-tuned after procurement to suit the cultural/typological interval mode, when the instrument maker is not the user. Experienced instrument builders use a model for tuning or may have a fairly perfect cultural pitch sense. However, precision measurement devices are not humanly necessary for the cultural tuning of instruments, melodic or otherwise. As such, cultural convention does not prescribe that instruments of the same type and species used by different performers in a culture must have exactly the same level of starting pitch. Relative starting pitch, basic to conformity with a standard cultural scale or tone row system is the norm. The various pitched, keyboard instruments such as the xylophone, the lamellophones and the tuned drum rows, also melody instruments – woodwind and string – available in a culture, observe the principle of relative starting pitch for performance tuning. Relative tuning requires that the interval structure between the notes, deriving from a culture's standard scale/tone row structure, must be exactly the same for all keyboard or melody instruments of the same specie in the culture, while the starting pitch or tone could vary as preferred by different performers. Similarly a vocal piece is not always started at the same exact pitch every time it is performed by the same or other singer/s. The performance culture and principle of relative tuning or pitching allows that a builder or performer is at liberty to determine a convenient Starting Pitch. After all, whether the instrument is playing in Key C or D, for instance, is not relevant for the audience, as long as the resulting voice range is comfortable for the performers of vocal music. The body, soul and grammar of the music will not be affected. The tone levels of melorhythmic instruments, which are speech surrogates, are as much as possible tuned as per the primary tone levels of language during or after construction. Nevertheless, the same relativity principle guides the derivation of the speech tone intervals of a language on music

instruments. Approximations as well as expedient liberties with respect to exact intervals and tonal inflections in speech still occur, depending on the speaker's emotion as well as other semantic factors of communicating mood, emphasis, and aesthetic. Any two slit drums or membrane drums of the same species may not have the same size, weight or thickness of sounding parts, as construction does not rely on precision measurement tools and gadgets. The African philosophy of form, time and representation is not obsessed with precision-driven ideology of life or performance, which often generates stress and pressure, the very health problems African music is rationalized to obviate. The pursuit of the exact measurement or refinement of the pitch/tone/timbre of a particular African music instrument, and the obsession with transcribing a vocal piece in the exact key of a particular performance, which some researchers indulge, are non-issues in African performance practice. Such exercises are as such of limited scholarship consequence in African musical arts studies beyond using modern technology to redefine indigenous knowledge modes. Any convenient key will do for transcription and re-performance. Identifying the intervals of the scale/tone row structure in instrument or voice is, however, of critical importance.

Artistic-aesthetic evaluation of an indigenous music presentation must derive from the standards and philosophical logic of the culture owners. A researcher-scholar that is ignorant of a culture's modes of artistic-aesthetic evaluation has marginal opinion in assigning standards or quality to the culture's musical arts products. The concern should be to elicit and document the normative indices and language (verbal or otherwise) of folk evaluation, noting that they could be metaphorical and referential. Two things being precisely alike, is not an attribute of nature or humans. Such mental inflexibility belongs to assemble line-produced machines and materials, which are artistically-aesthetically fixed. The African practice of the principle of relativity has philosophical basis, and also derives from respectful knowledge of nature: any two males or females, even of the same age and parentage (twins), may look alike but will not necessarily be exactly the same in size, appearance and human attributes/quality. Nature and spirituality have greatly informed musical ideation, music instrument technology, ensemble rationalization and the practice of performance composition in Africa.

Shifting tonality: African singers could shift tonality in the course of a song without loss of integrity as this is not deemed as singing out of tune. As much as there is need to observe such occurrences in scholarship discourse, it is important to understand why it is of no consequence to the performers and culture audience for as long as all the performers are adjusting together (harmonious blend) to any shift. The African musical arts audience is acutely and practically critical, and the culture-audience behaviour or opinion should be the primary reference for the study of correctness, aesthetics and standards. Shift in tonality is situational, and the reason should be studied in context. In chorus performance situations singers who find a starting pitch unsuitable dramatically adjust to a convenient starting pitch without embarrassment or stopping performances. The adjustment does not distract or detract from aesthetic appreciation. In transcription for contemporary academic exercises, Andrew Tracey observes and advises: "Many African songs rise in pitch during performance. What is important is not the original pitch, but the song itself" (Tracey, 1997:12). This is highly instructive.

Ideational interfaces[7]

The philosophy and principle of duality/mutuality/complementarity pervade and permeate the African worldview, social theory and life. They govern the rationalization as well as transaction of life at intellectual, material and immaterial levels. *Ife kwulu, ife akwudebe ya*, "Anything that is, has a complement" is an Igbo maxim. The philosophy and practice of individualism and supplementation, which characterizes the modern classical and popular music milieu, is not a virtue in African egalitarian and communal contexts. In Africa, music is community and reciprocity, a pro-actively integrated component of social-cultural living as well as a mediator of life, death and relationships. The rationalizations about music derive from the same philosophical stream and spirituality that guide an African society's worldview and polity. Music creativity and performance exhibit the organizational, structural and relationship principles found in other domains of indigenous systems. Cognitive understanding of the principles and conformation of creativity and presentation of music in Africa mandates knowledge of the under-pinning social, humanistic and religious philosophies. Ignoring the philosophy and operational principle of duality in African indigenous intellectual cogitations could result in shallow cognition and defective analyses. Some of these interfaces are summarized below:

The interface of musical sense and musical meaning: African musical arts are rationalized not in themselves as abstract mathematical configurations, but as effective energies – proactive forces that accomplish crucial missions in human life and social systems. A musical product must make structural sense as a phenomenal aesthetic at the same time as it transacts conceptualized musical meaning in terms of accomplishing a tangible human objective or societal commission. The interface of musical sense and musical meaning informs the generation of appropriate effective-affective energy in computing compositional and presentation features from the point of personal/group creativity to the public approval of effectual-affective performance.

The interface of pitch and tone-level: African sound scope has, in addition to the conventional pitch levels, incorporated the "pitches" (echoes) of nature into human-music science. Tone levels – the archaic "pitches" of nature – have raw or cluster harmonics that can be reproduced vocally as definite pitches.

The interface of melody and melorhythm (Nzewi, 1974): The idea as well as nature of melody is common and universal. Melorhythm, rationalized and derived as the melodic conception of rhythmic structures on toned instruments, is additionally and peculiarly African musical science. Melorhythmic thought and practice rationalize the structured movement of musical sound in time and levels of tone. The principle of melorhythm as well as the deployment of melorhythm instruments for distance signaling originated telephony – verbal language coded and transmitted to a distant audience.

The interface of harmony and mellophony: Conventional harmonic thought is common in Africa, although with peculiar idioms and grammar as per cultural preferences. Mellophony is the harmonic ambience resulting from sounding together different levels and timbres of tone from the same or different instrument types. The harmonious sounds pro-

7 These have been elaborately discussed in: "African Music: Managing Uniqueness Within Techno-deculturing".

duced on melorhythm instruments of various tone colors that are rich in active or raw harmonics induce inspiriting affect. Hence they are favoured for possession, healing and action conceived performances. Ensembles dominated by melorhythm instruments produce harmonious blend that induce musical ecstasy – a state of altered consciousness or heightened psychical excitation that have therapeutic effects, an inclusive intention of the musical arts in indigenous Africa. An example is the Sangoma music that is critical in the Southern African indigenous healing theatre. Mellophonic sounds that excite hyperactive, also proactive, psychophysical affect compel motive catharsis through dance, dramatic action, or other transcendent energy display. They could also induce a somnolent state depending on the structural ramifications, such as the bell music ensemble applied to soothing and serenading mentally ill patients among the Igbo of Nigeria.

The interface of short and long triplets: The inspiriting interface of the short triplets is the long triplet structure – two triplets reconfigured as three equal beats. The interplay of long triplet and dotted quarter notes, in vertical or temporal dimensions is a distinguishing feature of African musical sound that translates into elegant eurhythmic display in choreorhythmic manifestation.

The interface of common and compound metre: Although 5/4, 3/4 and 7/4 metres are encountered in some southern African cultures, the 12/8 and 4/4 metres predominate, and interface each other. They share the same pulse feeling, but manifest different internal rhythmic fission and fusion, at which point they induce different, emotional as well as motive affect. The energy of the 12/8 is 'en'-spiriting – psychophysically elevating, while the common time is 'ex'-spiriting – earthy.

The interface of text and vocalic lilting: In African music, vocalic lilting deriving from non-textual syllabification is interfacial to text. Vocalic lilting is a peculiar African inflection of vocalize that selects phonetic syllables from the language. It may simulate lyrics without verbal semantics, but communicates emotions. It could compel interpretative eurhythmic gestures, and is often strongly syllabic. Vocalic lilting evokes more aesthetic melodic fluidity than textual melody, being that the syllables are completely liberated from the need to make sense in the tonal language.

The interface of the tension and the catharsis in performance form: The psychotherapeutic intentions of African music recommend interfacing of catharsis (relaxation) and tension (excitation) sections to produce psychical equilibrium. Energy generation is not rationalized at one level. A steady pace is desirable. The Igbo would caution: *Achula ya n'oku*, "Do not pursue it with heat", implying keeping a steady tempo and dynamic level. Generating excitation through a change to faster tempo then becomes a marked feature of mood form. The change could be abrupt.

The interface of abstract and poetic dancing: Dance in Africa is often the structural/textual interface of music. Dance as an artistic celebration of the stylized motion of the human body in space, has the further interface of being either an abstract artistic configuration or the signification/performance of a text. The latter conceptualization of dance in Africa transpires as poetic dancing. Poetic dancing could occur in mass medley dances when an individual dancer stages a specific personal or contextual emotion. It is also featured in choreographed solo or group dances, as artistic imagery, signifying any cultural fact or metaphoric communication or danced drama/mime. Poetic dancing is then distinct from

abstract dancing, which is conceived as choreographic manifestation of musical structures (Nzewi, 2000).

Concluding thoughts

The primary concern in the preceding discourse is to generate a reflective dialogue that will re-proposition music scholarship in Africa such that will locate appropriately the perspectives of indigenous music-think – conceptualization, philosophy and performance practice – as the ascendant authority in research and explication. The African music makers and partakers have never been inarticulate. The methods of eliciting their knowledge may so far have been too presumptuous and insensitive to cultural modes of specialized knowledge discourse. The education of the learner of African musical arts anywhere in the world would benefit from repositioning dialogue, especially as the African music milieu grapples with the challenge of retaining indigenous intellectual authority in contemporary creative advancement theories as well as practices. Respecting, and thereby accessing, the definitive knowledge of culture in contemporary advancement endeavours should not compromise human-cultural identity. Such definitive knowledge is predicated on cognitive perception of the intellectual models that constructed the artefacts or sonic-facts under study. Re-propositioning is being advocated with due acknowledgement of, rather than intellectual subservience to the foundational scholarship contributions of the first and second-generation researchers. Indigenous discursive modes, gestures, metaphors and terminology exist and will inform cognitive interpretation.

It has already been argued that as long as any African music manifests the conventional concepts and configurations of pitch and rhythm, no redeeming agenda is served by avoiding the conventional symbols of musical writing that make sense of African sonic expressions in global scholarship dialogue. In instances where serious distinctions or differences occur such as the representation of melorhythmic tones, a special case for representing levels of tone in writing becomes defensible[8]. It is further argued that any scholarship inventions (which in any case are not realistic representation of African indigenous music knowledge manifestations), also intellectual procedures and research methodologies that fail to position original African intellectual template before visiting extraneous literature and theories are disingenuous, modern mental colonization. The African learner, whose modern intellectual emancipation is still subjected to the feudalistic scholarship capitalism of the Northern Hemisphere, remains disadvantaged. At the same time, the masterful, original musical arts genius of tradition is abused, although being expropriated and travestied for ego-driven scholarship agenda. On the specific issue of transcription, therefore, it is important that the learner being groomed for participation in the global scholarship arena, particularly the African learner, is not disabled by mentally subverting experiences in the classroom. Transcribing African music in strange, automated, un-emotional notation inventions or metric oddity is dubious construction of difference (Agawu, 2003). It implants on the consciousness of the learner that African musical systems must be abnormal, fringe musicality. An African learner, from

8 See Volume 5 of this series on *Theory and practice of modern African classical drum music*.

kindergarten to postgraduate, could begin to feel culture and human complex, definitely inferiority complex, which generates mental and behavioural dissociation with her/his own culture. A non-African learner being introduced to African musical arts could, on the other hand, begin to feel culture complex, definitely superiority complex, with the associated mental disposition that handicaps cognitive perception, experiencing and representation of African cultural arts expressions.

A discussant that presents a perfectly normal African melody in a strange notation system must surely be deemed absurdist. The argument about staff notation being Western fails to note that the African learner is already submerged, mentally and materially, in other indices of the mental civilization of the Northern Hemisphere that have been inevitably adopted to facilitate culture contact and global exchange, also mutual understanding, irrespective of entrenched gross inequalities appertaining. Conventional alphabets are used to write and read African languages, with necessary orthographical modifications. Neither sense nor meaning becomes much distorted when the written mode is transformed into vocal sound. So it is with music, especially African music that is pragmatically negotiated in creativity and performance. Difference should not be celebrated for the sake of caprice that disadvantages learners or audience.

The alternative notational systems being promoted so far (Kubik, Koetting, Berliner, Knight, and Tracey et al.) have grossly misperceived, thereby mal-representing, original African creative philosophy, structural logic, sonic facts, interpretative dynamics and basic presentation behaviour. Rhythmic sensibility as well as sensitivity in African performance practice is quite fluid. For emphasis, music for the indigenous African is sonic dance; and dance is visual music. Any person confused about the symbiotic relationship should watch the flexibility with which dancers pulse, phrase and engage with eurhythmic subtlety, the nuances of seemingly "precise" rhythmic configurations.

A perceptive African dancer easily synthesizes in a single choreographic display, the significant structure, that is, the motional unity of the concurrent thematic layers of ensemble music. The dancer is a visual evidence of the unity in diversity that underpins the apparent complexity of African, multi-layered ensemble configurations.

The unwritten "textbook" of African music is the instructive theatre of performance, which is tacitly preserved in the memory of successive knowledgeable culture-inheritors. An African piece conceived for any form of activity, theatrical or otherwise, and which comes to life in the public domain, has a conducting pulse system (latent or articulated separately). Other features include standard metric framing, flexible presentation form that could be event-recommended, normative performance practice, and grammar for the formal development of themes. A public presentation manages sequenced tension and release, leading up to a cathartic finish marked by a cadence indicator. Laments and some private music types that do not implicate dance and other theatrical activities could have standard procedure or be aleatory compositions, for psychological/therapeutic intentions.

It is imperative that an open-minded person intending to learn about, or glean authoritative data from researching any product or process of African indigenous knowledge systems, particularly the musical arts, should first visit the traditional site, to be thoroughly inducted into the fundamental indigenous knowledge base. This will reduce chances of becoming mentally blindfolded, or outrightly brainwashed by the prevailing

scholarship regulation that pre-requires perusing literature sources before contact with the actual knowledge authority in the field. Misinformation in published literature on African indigenous knowledge systems prejudices the mind of the inchoate scholar-researcher, and invariably results in prejudging field evidence that might be contradicting a published 'authority'. The authoritative knowledge imparted by appropriate cultural practitioners as well as the personal analytical-deductive enterprise of the genuine researcher engender intellectual emancipation, and equip the student/researcher with tools to sort cultural truth from published fallacy, thereby rectifying defective knowledge. Otherwise learners, African and non-African, will continue to be mentally intimidated, slavishly perpetuating invalid scholarship misrepresentations of Africa.

The unwritten theory and science of the musical arts in African cultures have over generations been constructed, systemized, and passed on by ingenious African music ancestry. Such latent knowledge is authoritative, and over-rides the conjectures of any modern investigator or prospector. It is the abiding taproot from which original identity and enlightenment as much as new directions in musical creativity and expressions could be advanced for contemporary global dialogue of cultures. African musical arts study needs humble innovators who feel privileged to partake in the task of unravelling as well as advancing the perfected wisdom already spun in the loom of sound by profoundly gifted ancestors. The task of modern learners and explicators of oral culture is then to find the appropriate keys to open the sonically-socially encoded wisdom, and to humbly read as well as reason with non-tinted penetrative lenses, the abiding knowledge lore. Thereafter, findings can be expressed in manners that respectfully edify the original.

So far, many scholars in African musical arts studies have demonstrated the wisdom and roar of a lion. Contemporary and future African music scholars should cultivate the wisdom of the ant along with the trumpeting of an elephant. A lion devours fellow animal lives that are at the surface, and, thereafter roars with the energy expropriated from fellow beings. The ant burrows into the soil, thereby enabling the fertilization of the earth (wisdom) for the benefit of all living things including self.

A re-orientation of attitudes and methodologies is urgent in African musical arts studies; to accommodate enlightened cognitive discourse on why and how the original, African musical arts manifestations appear dark at surface impressions, while profound humanly colours illuminate the inside. The chase for academic empires that produced jaundice-ingrained trophies should now be eschewed. The treasure of African musical arts lore survives, abundant, to be unravelled and processed for wider human enrichment.

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CHAPTER 6 PART 2

Analytical procedure in African music: Sounding traditional solo aesthetic

The four flute poems for this discussion of analytical procedure in African music are the performance-compositions of Katsube Nwongolo, of Nande, Congo, on the end-blown, notched *nyamulera* flute with four holes.[1] Hugh Tracey's field note describes the music as

> Herdsman's tunes from the highlands on the eastern border of the Congo where the hills run alongside the great western rift opposite the Ruwenzori Mountains. This remarkable player was a somewhat 'simple' herdsman ... and has developed, they say, a distinct style of his own. He is inclined to hum while he plays and his voiced notes can be heard forming a celeste with those of the flute. (Hugh Tracey, 1952)

Musical arts creations that are distinctively African derive from systematic structural logic. Valid theoretical norms guide creative thinking and compositional idioms even when the process foregrounds spontaneous group creativity. The African philosophy of life and rationalizations about the universe are embedded in structural-formal formulations. As such, the recognition of the intellectual authority as well as the artistic-aesthetic expectations underpinning African mental arts systems are prerequisite for informed modern analytical processing. This discussion gives primacy to African intellectual perceptions, thereby analyzing the African mental product under study on its own theoretical and structural (musicological) terms. Arguing an Africa-specific analytical procedure does not invalidate discussing the common grounds of musical thinking and structuring that the African music corpus shares with the music of other world cultures and genres – classical, indigenous and popular. Situating African indigenous musicological imperatives in global musicological discourse therefore warrants recognizing and using terms that are already conventional for concepts, phenomena and elements that are as authoritatively African indigenous as they are European classical. The analytical mode adopted (sometimes metaphoric and integrative) and the key terms are authoritatively, even if not exclusively, indigenous to African musical arts thinking, creative manifestations and cultural discourse. In this analytical procedure the contemporary imperative of employing appropriate conventional tools and terms of European classical music documentation and discourse is therefore inescapable for contributing

1 The flute tunes are to be found in track 12 of the CD (SWP 009/HT 03), **On the Edge of the Ituri Forest, northern Belgian Congo, 1952**, (duration 5:43 minutes). The CD is one in a series: *Music as an Endangered Species,* released by the International Library of African Music, Rhodes University, Grahamstown. The field recordings contained in the album were made by Hugh Tracey in 1952. They are the first four pieces in the CD accompanying this Volume.

the humanly conceptual and musicological genius of African musical arts lore to the enrichment and regeneration of global music scholarship, composition, education and therapy.

Indigenous creative theory, structural-aesthetic models and analytical discourse

The discourse positions indigenous analytical procedure and projects the same to contemporary musicological scholarship. It starts by arguing some of the philosophical-theoretical tenets and the creative logic that prescribe content in African musical arts practices and which are relevant to the analysis of Nwongolo's flute music.

The centrality of intention and meaning: Context mediates artistic-aesthetic content, and prescribes form. The extra-musical intentions, as well as the nature and scenario of activities in a context, recommend structural conformation in the African musical arts milieu. Abstract conceptual sensitizations and formulations make equal contributions. Music may celebrate leisure, where leisure implicates crucial human-social connotations, as in Nwongolo's flute music. Israel Anyahuru, the most theoretically articulate of the indigenous mother musicians with whom I have studied, noted that context is of consequence to the processing of creative ideas, materials and performance protocol. He taught that musical sense (idiomatic correctness) is approved in terms of contextual appropriateness (societal and human meaning). The cognitive musicological study of African music must then reckon with the creative intention and the contextual meaning that inform structural-formal formulations. The critical markers of creative theory that inform musicological perception and analysis include:

The fish-bone principle of textural and formal unity: Onuigbo Nwadinobu is an Igbo indigenous environmental aesthetic arts expert (an *upa,* wall paint-drawer) as well as a celebrated singer-composer in her community. She explained the fish-bone motif as an idiom of formal unity in her *upa* paint-drawing. She discusses the fish-bone concept in creativity as a structural thread that binds or inter-connects other structural/formal components or sections of a composition (visual or aural) in the African creative and performance arts grammar and syntax. A composite African creative arts product – music, dance, drama or drawing/painting – often attains cohesion through structured interdependence of distinctive but interacting thematic units. In the musical arts the fish-bone could link sections or episodes of a product in a formal axis. It could also function as the thematic pillar, such as a pulse layer, that unites the other textural layers or components in a vertical plane. In paint-drawing it could be a realistically depicted fish-bone (Fig. 1).

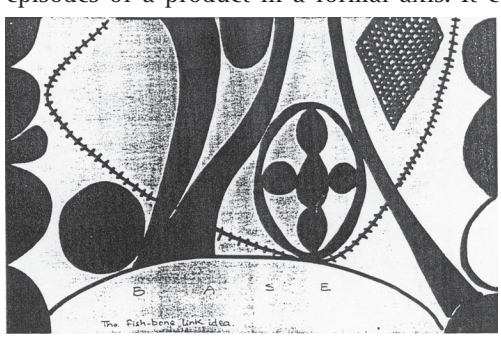


Fig 1. The Fish-bone creative concept. [Reconstruction sketch by Doris Weller from photograph of original Upa, mud wall paint-drawing, finger technique, by Onuigbo Nwadinogbu 1993.]

Role definition of ensemble layers:[2] It is common practice in African ensemble music that every instrument or a combination of two or more instruments could share a distinctive assigned theme in any durational ratio. An ensemble theme would normally exhibit coherence in isolation, and serve a peculiar ensemble role. Such an independent ensemble layer must be harmoniously compatible with the other independent themes sounding simultaneously with it. The ensemble role of a theme determines its structural character.

The ensemble thematic cycle:[3] In African indigenous music theory, co-acting ensemble themes could be of different lengths and exhibit peculiar motive/emotive energies. An aggregate of the thematic lengths constitutes the basic ensemble form as well as the significant sound – the ensemble thematic cycle (ETC) – which also implicates an harmonic block. The development or extension of the significant sound of a piece then is a process of exponentially recycling the multiple-themed ETC along with its harmonic sense. The development of the piece then entails simultaneous but independent internal or external variations taking place in the various co-relating ensemble layers. The liberty to develop a theme within an ensemble is not random or frivolous but conforms to cultural idiomatic grammar. The scope of developmental freedom depends on the musical role that is played by an instrument or voice in a given ensemble type.

The relativity principle: The principle of relativity informs performance practice, as well as music instrument technology in African music. It is a creative enactment of the African philosophy and rationalization of life. Obsession with precision and regimentation or control generates stress. The African philosophy of life champions the principle of individuality in conformity. No two naturally created beings of the same species are exactly the same in quality and appearance. This invalidates the academic notions of excellence and the obsession with precision in the configuration or measurement of African musical arts thought, conformation and products. As such, focusing research technology on proving the preciseness of timing, tempo, starting pitch or anything else in the jargon of the precision mentality could just reflect fanciful scholarship. It concocts and imposes some inapplicable intellectual inventions on African humanly theoretical principles. The intervallic structure of the scale of a melody instrument type or the tone row of a melorhythmic instrument type is, of course, normatively standard. It is a strong marker of cultural music identity, and must not be compromised, otherwise the cultural music sound would not be achieved. Hence meticulous attention is paid, in indigenous procedures, to the tuning of instruments during construction, as well as before and in the course of performances. The process of tuning could also be artistically and aesthetically, as well as meaningfully structured into the introductory section of a performance. Consistency of the quality of the intervals of a cultural scale or tone row is as far as precision goes. Any two instruments of the same type and species could commonly have different starting pitches, and yet conform precisely to the same internal scale/tone-row structure. The music will also automatically sound the same. Starting pitch is often sensitive to the mood (of the musician and the context), or is recommended by the convenient voice range of a solo performer, or the average voice range of persons singing as a group. The starting pitch of a known piece of music, vocal or instrumental, as

2 See Nzewi, Meki, 1997. *African Music: Theoretical Content and Creative Continuum* for the discussion, with graphic illustrations, of the role concept of ensemble layers and how they relate in African musical grammar.

3 ibid.

well as the metronomic speed for its performance, is thus relative. Tempo markings or pitch measurements in the transcription and analysis of a recorded African music performance can, therefore, only be relative, a variable that guides but would not determine the speed or tempo, should the piece be performed again, even by the same artistes. The relativity principle is relevant to functional aesthetics –that is evoking and interpreting a desired mood in a performance on instrumental music. Israel Anyahuru (interviewed 1976) explains how relativity informs gender-based rationalization of emotions or sentiments in music: "*Ukom* drum row[4] that is tuned too high or tense is not suitable; it will sound too emotionally hard for feminine sentiments. I consciously tune my *ukom* [keyboard instrument] to be appropriately calm. The emotional ambience evoked by my tuning sensibility makes me more in demand than other *ukom* mother-musicians." The relativity principle also has implications for **performance-composition** in terms of developing the **significant sound** of a piece. Performance elaboration or re-creation of the essential sound of a known piece is not fixed or precise. It is relative to the contingencies of a specific contextual performance, including the prevailing emotions as well as the creative genius and mood of the performer/s.

Performance-composition: This defines creative spontaneity, and sensitivity to context in performance practice, that is objective composition. It is derived from the African precept of re-performing, to regenerate the norm with sensitivity for variable contextual contingencies. It equally compels exercising individuality in the consciousness of the community, that is, negotiating cultural norms with individualistic sensibility. As such, developmental logic in the African intellectual scheme rationalizes growth as an exponential advancement of experience that must not obscure the fundamental nature. Development must not radicalize any stage of knowledge otherwise it would traumatize psychic equilibrium and cultural/human identity. Thus every piece of music is commonly recognized by its significant sound (melodic, harmonic, textural identity) and formal model (presentational format). However, the contingent human, contextual and environmental variables of every performance occasion must shape the artistic-aesthetic reformulating, and thereby varied experiencing of the known. Performance Composition makes a point of identifying the significant sound/dance as a necessary point of departure in the structural/formal analysis of the continually creatively re-negotiated content – the basic structural-formal sense and meaning – of African musical arts products. It is a human and nature-sensitive creative philosophy. A performance product must then be studied as a specific situational artistic-aesthetic re-composition, and therefore an advancement of creative potential.

Plate 1. Katsuba Nwongolo. (Courtesy Hugh Tracey, 1952)

Gender rationalizations: African creative thoughts in the musical arts reckon with

4 *Ukom* orchestral music, which has six movements, is conceived and performed for the combined funeral and canonization ceremony of a meritorious adult woman in the Igbo Society of Nigeria. See Nzewi, 1977: *Master Musicians and the Music of Ese, Ukom and Mgba Ensembles in Ngwa, Igbo*. Belfast: Queens University Ph.D. Thesis; and Joshua Uzoigwe, 1998: *Ukom: A Study of African Musical Craftsmanship*. Okigwe: Fasmen Educational & Research Publications, for a full analytical presentation of the philosophical, contextual, compositional, musicological and performance study of *ukom* orchestra music.

gender sensibilities with respect to musical instrument technology, sonic ambience and ensemble role, and also with performance tempo, intonation, textural character and aesthetic quality. Indigenous terminology identifies sounds of instruments and voice parts as feminine or masculine. The roles and characteristics of ensemble instruments are discussed in gender terms, so that, for instance, the "mother" marshals, and the "father" marks the pace. The components of basic vertical harmonic thought (the principle of a dyad or triad, for instance) have gender references, so also the hierarchical ranking of ensemble instruments. Two species of the same instrument type that are paired to share an ensemble theme are spoken of as female and male with respect to size, pitch/tone level and timbre quality. The strong presence of gender consciousness in African musical arts discourse makes the conventional term "master", as in master musician/instrument, a misnomer. The term master does not convey the African concept of exceptional creative intuition and sober musicality often associated with the indigenous artistic leadership role. Motherhood connotes fecundity, management and nurturing mandates. The "mother" instrument is the principal instrument in the ranking of ensemble responsibility. The term denotes the most imposing in size, sonic potential and coordinating authority. The mother instrument directs the ensemble, manages the emotions and the spirit of all categories of participants, and marshals contextual activities in event-music types. African philosophical and discursive perspectives therefore inform the preference for the term, "mother-musician/instrument" in the place of the Euro-/America-centric connotation of master musician/instrument. The African concept of mother musicianship implicates the additional extra-musical distinction of thorough knowledge of the anatomy and syntax of an event-music context.

The principle of complementarity: In African creative philosophy, no entity is complete in isolation. Whatever exists needs a complement. The philosophy guides thematic constructs in the musical arts melodic/melorhythmic statements as well as ensemble roles. Thus two instruments of the same species but of different sizes or types may be paired to produce one essential ensemble theme. In African responsorial structures, the chorus section is more structurally and semantically important than the solo section or singer. One completes the sense of the other. Often the chorus section is conceived to frame the metric sense and structure of a theme as well as denote the significant sound of a piece. The chorus also structures the significant dance motif. Hence a dance goes on even when the soloist is absent or silent or improvising/extemporizing.

Developmental idioms and aesthetic codes: Israel Anyahuru, with regard to the fallacy concerning repetition in African music, warns that: *Anagh ano n'otu mkpo nkwa* ("a performer of integrity must not remain on, that is be repeating, the same musical statement"). This teaches that developmental revision of the gestalt of a significant musical statement or quality is the mark of the mother composer. The aesthetic canon rides on the quality of such subtle enrichment. Critical listening and observation then becomes imperative to glean the distinctive African aesthetic discipline basic to developmental grammar. Aesthetics is also coded in performance interactions, sonic, acted or verbally articulated. The philosophy and practice of development in African indigenous music then primarily programmes growth that is reckoned as exponential re-generation of significant experience or an invention that extends significant experience.

Indigenous analytical discourse

There is a strong analytical discourse in African indigenous music conventions. Research literature in African musical arts has not cognitively engaged with eliciting the verbally transacted or the symbolically or metaphorically encoded nature of the indigenous analytical mode and critical language. Harmonic and melodic idioms, the procedure for thematic/textural structuring and development and aesthetic experiences are discussed outside performance contexts. There may be cultural peculiarities in various African cultures, though.[5] The language of discourse could be music-specific, metaphoric or non-verbal. Dance, for instance, is a primary non-verbal indigenous language of musicological analysis, which is practical and interactive, and also inspires creativity. The African health, metaphysical and musical arts sciences involve mathematical configurations. Melodic structures and instrumental combinations are reasoned in duality. The harmonic scheme implicated in melodic and harmonic thoughts on the keyboard instruments in the Igbo culture of Nigeria is discussed in triadic terms of low, female voice (*nne olu*) high, male voice (*oke olu*) and the voice in-between (*agbalabo*). This is organically represented in the arrangement of the keys and scale of the highly structured music of the tuned drum rows: *ese*, *ukom* and *mgba*.

The visual-graphic analytical model

The following musicological analysis of Nwongolo's flute music takes cognizance of the fore-grounded African indigenous musicological frame of reference, and will rely on the visual-graphic analytical model.[6] In this exercise:

- An upper-case letter represents an instrument, e.g. **F** for flute.
- When two instruments of the same species but different sizes, implicating a difference in starting pitch/timbre, share an essential ensemble theme, the instruments are represented as **F1 + F2**.

A complete thematic statement serves as the basis for melodic and development analysis, so that:

- The lower-case letter **g** represents an ensemble thematic gestalt. **Fg** would then represent a flute theme.
- A thematic gestalt could be made up of thematic fractions: phrases and fragments structured as complementary subunits. Such component phrases/fragments constituting a theme or its subunit, and which share identical features will be symbolized as **g1+g2**. Further internal fragmentation or reconfiguration will be represented as **g1a+g1b**.
- Contrasting phrases that constitute a thematic statement will be represented as **g + h**. New, independent themes introduced in the body of a composition are given

5 The Igbo model and terms are discussed at length in *Musical Practice and Creativity* (Nzewi, 1999).

6 This analytical model is discussed and illustrated in Chapter 4, "Musical Creativity", of *Musical Practice and Creativity*. A mathematical analytical model deriving from rhythm and Ghanaian drum ensemble music is available in: Willie Anku: *Structural Set Analysis of African Music* vols. I & 2 (1992/1993). Legon: Adowa Soundscape Productions/Bawa Soundscape Productions.

alphabetical symbols in the serial order, **j**, **k**, **l**.

- A theme played by another ensemble instrument is given another letter name, so that **Xg** could represent a xylophone theme.
- A thematic unit or subunit implicates melodic and/or harmonic ideation.
- The sign **x**, is the Index for Composing Variations. It is a structurally significant aesthetic energy code in African musical thought and psychical perception. The rate and degree of development of x, that is exponents of x, as variants of a theme, mark the intensity of artistic re-configurations, aesthetic energy and psychical affect. An indigenous African music audience often responds behaviourally to the intensity of affect (denoted in visual-graphic analysis by the degrees of x – x1, x2, x3 ...).

> In Igbo music theory, as the [mother] musicians figure and say, variations on a theme are limitless and do not usually come in a specifically predetermined order, especially since variations are, to a large extent determined by spontaneous contingent factors of traditional creativity which could be musical, emotive and/or contextual ... As Israel Anyahuru, an Igbo [mother] musician, put it "whatever variation comes to your 'cognitive' hands" in a performance situation "you play, as long as it matches". (Nzewi, 1977, Part 2)

> So that if "x" is taken as the index for composing variations, that is a variant gestalt or part thereof of a given fundamental theme used in the compositional development of such a fundamental, [then] x1, x2, x3, x4, x5 ... represent an infinite range of selections of variational indices on any given theme. (Nzewi, 1991:102)

If a theme is given externalized developmental treatment, in such a manner that the exponent of x becomes any number of bars longer than the significant thematic length and sound, an exponential index of x would still be used and discussed accordingly. Normatively, the performer-composer will return to restate the fundamental thematic gestalt at any point in performance time.

The visual-graphic model enables statistical tracking of the structural-aesthetic activities in a piece or part thereof that corresponds to the degree of aesthetic development. The quantitative imaging of the progression of an ensemble harmonic block, as well as the density of developmental activity in respective ensemble parts, is depicted visually.

Analysis of Nwongolo's four pastoral flute poems

Each of the solo pieces represents a composite poetic metaphor that compels independent microanalysis. The pieces are identified as Flute poems 1, 2, 3, 4, according to the order in the CD, for purposes of transcription and analysis. The analytical details presented here are specific to the recorded performance-composition in the CD, which model the pieces and style.[7]

7 The flute poems can be performed as solo renditions for modern concert presentations on the flute or any other preferred wind instrument. They could also be accompanied or arranged for a combination of instruments.

The structural and aesthetic conformations of the indigenous musical arts of Africa have peculiar features that often elude researchers who adopt a Eurocentric mental mindset and search lenses. The form and theatrical activities of an event-music context impact on creativity. They are, therefore, critical to cognitive analyses of the innate structural/formal features of music and dance. Nwongolo's flute poems provide models for the analytical sampling of creative intention and intellection in the music event (absolute music) category, which inevitably still encode societal-environmental texts. The pieces communicate poetic elegance in terms of terseness of compositional grammar, sonic imagery, tonal voicing, structural craftsmanship, brevity of thematic idioms, formal symmetry, cathartic cadencing and overall expressive dynamics. Yet each piece has a distinct structural landscape, and sonic logic.

The speed indications in the transcription are relative. The key of F has been arbitrarily chosen for the convenience of representing the melodic range of the transcriptions within the conventional stave. The key of the particular transcribed recording is of no issue in the African principle and practice of the relative key. The African relativity principle provides that a Starting Pitch is only relevant to the particular flute used by the performer for the particular performance or the recording. The piece will sound musically the same with any other flute of the same species that has a different starting pitch, or indeed any other melody instrument starting on any pitch as long as the cultural scale and the range of notes are not compromised. The particular indigenous flute used by Nwongolo for the recording has the range of notes D-G1 in the key of F, eleven notes altogether of the diatonic scale, with the sixth degree of a diatonic scale (sub-mediant) as the lowest note.

It is necessary to comment on a general misrepresentation of African cultural scales. A cultural scale cannot be prescribed as pentatonic or hexatonic on the basis of an isolated type/piece of music or range of notes on an instrument. A corpus of different types of music in the culture must be studied to determine a cultural scale system. The Igbo of Nigeria, for instance, basically follow a diatonic scale culture. But any piece of music and any instrument may select any number of notes, and the octaves thereof, from the diatonic scale. There are also instances of chromatics in the basically diatonic scale sense. The Congolese flute type under consideration has octave duplications of the sixth, seventh, tonic, and second degrees of the diatonic scale. And yet, not all of the four pieces utilize the entire range of notes on the flute. Each flute poem manifests a unique syntactic-emotive grammar that evokes a different aesthetic environment.

Flute poem 1 (Ex. 1)

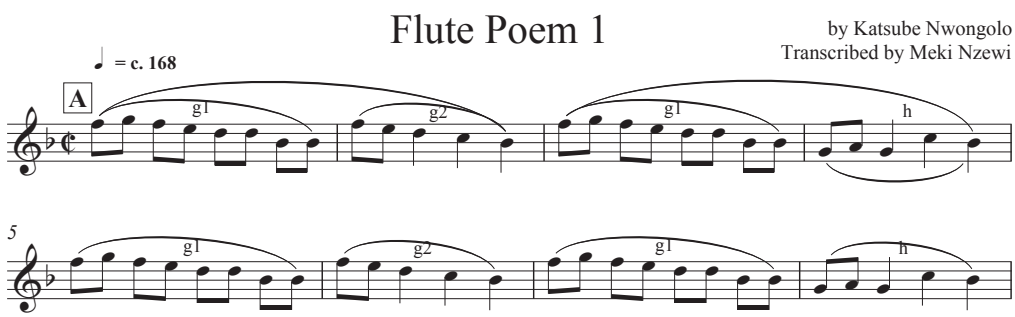
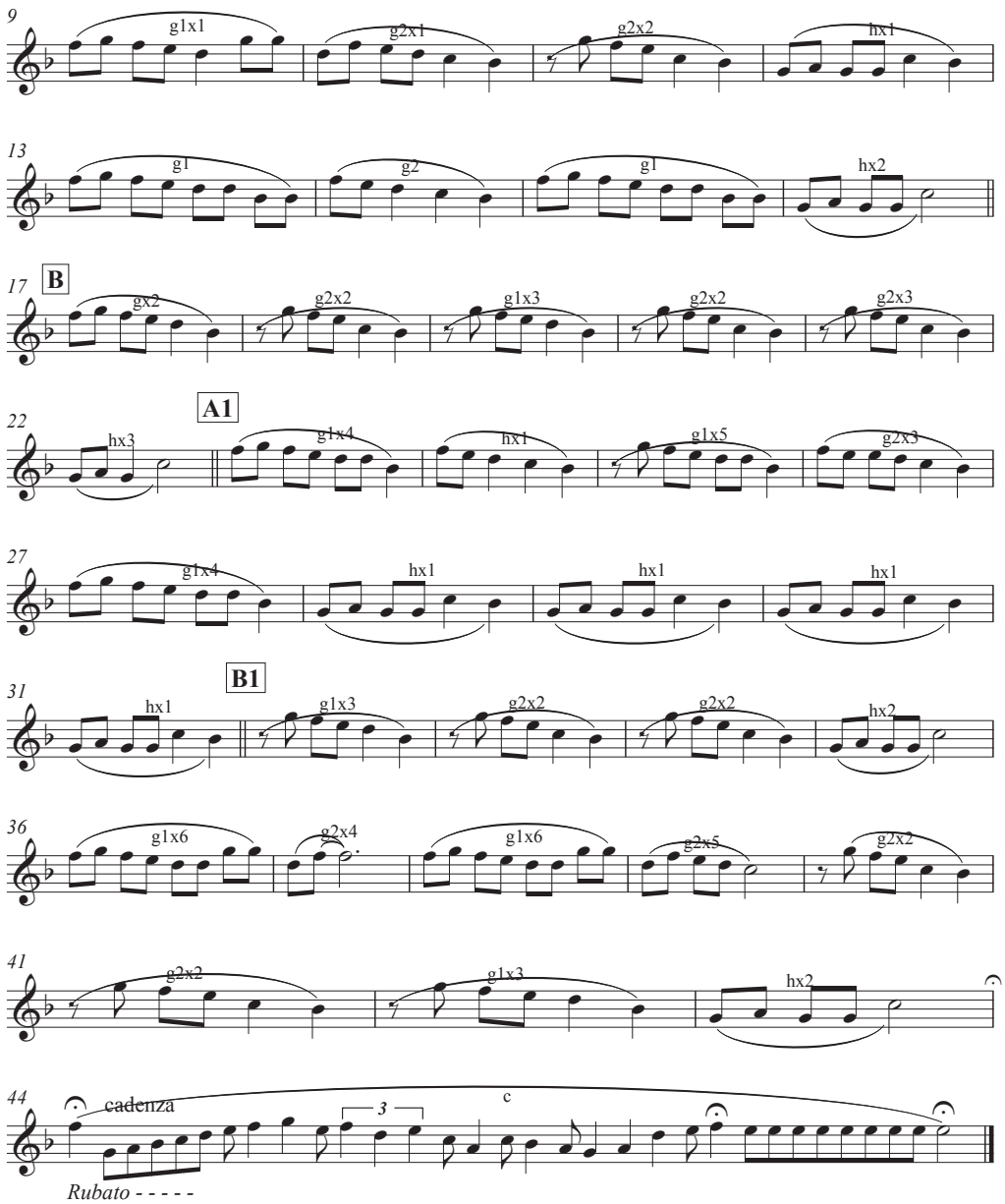



Fig. 2

F: || g1+g2 | g1+h | g1 +g2 | g1+h | g1x1+g2x1 | g2x2+hx1| g1+g2 | g1+hx2 | g1x2+g2x2 | g1x3+g2x2 | g2x2+hx3 ||g1x4+g2 | g1x5+g2x3 |g1x4+hx1| hx1+hx1+hx11\|g1x3+\g2x2 | g2x2+hx2 | g1x6+g2x4 | g1x6+g2x5 | g2x2+g2x2 | g1x3+hx2 | c ||

Metre: Common time (4/4)
Melodic range: An octave – supertonic to supertonic

Length: 44 bars. The last bar is a rubatic and florid cadenza that is not thematically oriented.

Harmonic scheme:[8] Thematic motifs have intrinsic harmonic implications, which could guide the arrangement of the piece for a European classical ensemble or piano accompaniment. A player may also wish to perform any of the pieces with indigenous instruments such as the single membrane drum, bells, shakers etc. The harmonic rhythm basic to the fast pace of the piece is essentially one or two chords per bar: g1 evokes I-IV; g2 = VI-V7; h = V7. The exponential degrees of the index for composing aesthetic variations further alter the chord qualities such that g1x1 = II7, g2x2 = V7, g2x3 = II7, g2x4 = VI, g2x5 = VI-V, and hx2, hx3 = V.

Form: The piece is in four sections: || A | B | A1 | B1 | cadenza ||

General musicological features: The vibrant, ringing urgency gives the piece the character of an environmental reveille. It is a monothematic composition with an identifying four-bar theme in two subunits. The first subunit lasts for two bars, and consists of two related, descent-oriented fractions or phrases (g1 +g2). The second fraction ends on an anticipatory 4th degree of the scale. The consequent subunit, g1+h, (bars 3 and 4) completes the full thematic statement, ending with a contrasting fraction (h). The four bars constitute the basic ensemble thematic cycle (ETC) for composing the piece. Fraction h ends with a suspense closure, on the same harmonic notes as g2, but with a distinctive character because of the disjunct motion. The fish-bone motif (Nzewi, 1997: 49 – Fig. 1), h, unifies the piece formally.

Each fraction or its exponential variant lasts for a full bar. The opening motif fraction, the call g1, occurs sixteen times, accruing six significant variations (g1x1 to g1x6). The first answering or complementary fraction (g2) occurs sixteen times, and accrues three significant variations (g2x2, g2x4 and g2x5). The second exponents of g1 and g2 (g1x2 and g2x2) are psychically significant in introducing the quality of inhaled shock rhythm – a high, elliptical, off beat attack with exhaled melodic descent. Shock rhythm, in common or compound time configuration, is a subtle therapeutic structure in the health science intention of African musical arts structures. Shock rhythm is often marked by tonal or pitch accentuation. It generates a psychophysical affect that often prompts translation into movement/dance. The g2x2 and g1x3 variations are used further, in a developmental sequence (bars 18-21, 32-34, 40-42).

The fish-bone motif (h) occurs eleven times, and accrues three variations. Variations hx2 and hx3 are two versions of a significant variation that is restful. The first (hx2) marks the end of the exposition (bar16). In bars 22 and 43, hx3 and hx2 respectively conclude tension-driven developmental sequencing of versions of g1 and g2 (bars 18-21, 41-43). The final appearance of hx2 defines the formal end of the piece, followed by the cadenza. The emphatic repetition of the fish-bone motif, for four bars (28-31) almost midway through the piece, anticipates a closure, which is avoided by the absence of fading. Repetition of a significant theme or fraction, sometimes with fading, is a common, soothing device for ending a piece in African indigenous music.

8 The harmonic scheme derived here is neither definitive nor necessarily cultural, should an attempt be made to arrange the pieces for any contemporary ensemble preference. Any performer is free to attempt personal interpretative nuances in solo playing or with preferred accompaniment/complementary performer.

Sections of the piece are demarcated by the restful version of the fish-bone motif. Section A more or less recycles the opening statement (ETC = g1+g2+g1+h). The African indigenous compositional procedure of repeating a theme one or more times is intended to imprint its sonic essence in the consciousness of the listener before developmental incursions, "fissions", or excursions, "accretions", occur (Nzewi, 1991:102). The B section is marked immediately by the inhaled exponents of g2 that give the same thematic fraction an enhanced aesthetic affect, as denoted by the variation indices of x. Section A1 combines elements of A and B, incorporating the evaded cadence suggested by the repetition of the fish-bone motif. The final section, B1, introduces two peculiar exponents of g2 (bars 37 and 39) marked by long notes on the tonic and the fifth, respectively. A feeling of finality is teased in bar 37. The recapitulation sequencing of the sportive, inhaled therapeutic versions of g2 and g1 (bars 41-42) is resolved in the last, concluding statement of the fish-bone (43). The cadenza, c, becomes a cathartic home run after the tense sequences of elusive cadences and inhaled shock rhythm structures. The cadenza pauses dramatically on the tonic, before a fast-tongued tattoo rests the sonic poem on a psychically open-ended, upper leading note.

Flute poem 2 (Ex. 2)

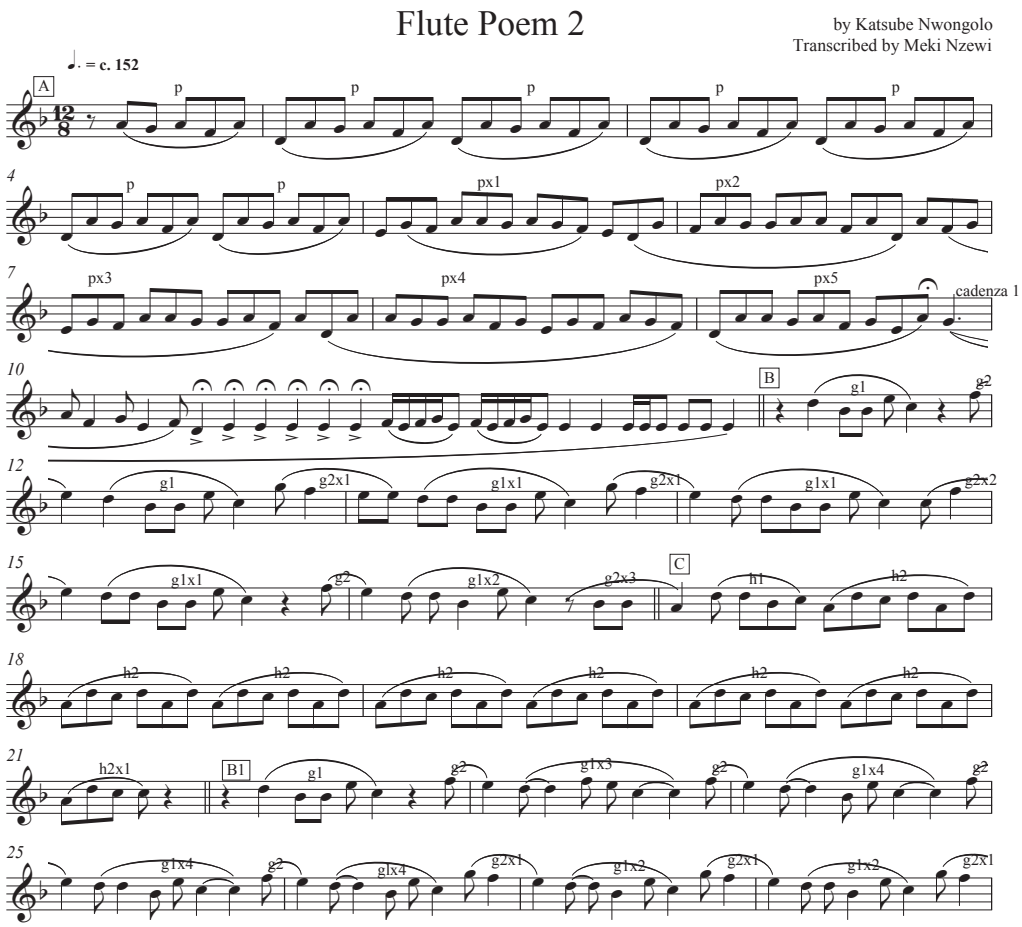
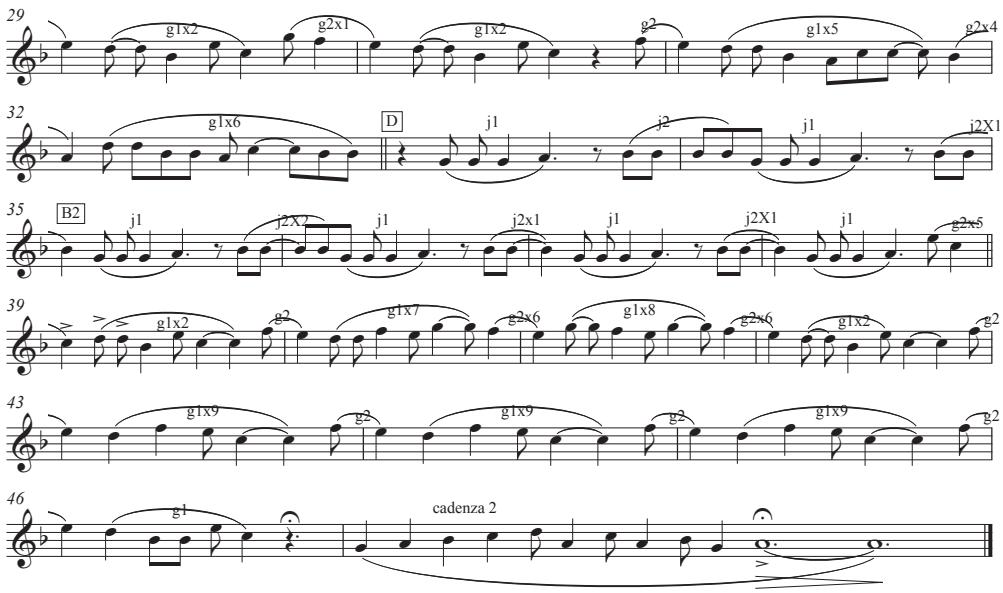



Fig. 3

F: || 7p + px1 + px2 + px3 + px4 + px5 + c1|| g1+g2 | g1+g2x1 | g1x1+g2x1 |g1x1+g2x2 | g1x1+g2 | g1x2+g2x3 | h1+h2 | h2+h2 |h2+h2| h2+h2 |h2x1|| g1+g2 | g1x3+g2 | |g1x4+g2 | g1x4+g2 | g1x4+g2x1 | g1x2+g2x1 | g1x2+g2x1 | g1x2+g2x1 | g1x2+g2 | g1x5+g2x4| g1x6||j1+j2 | j1+j2x1| j1+j2x2 | j1+j2x1 | j1+j2x1 | j1+g2x5 | g1x2+g2 | g1x7+g2x6 | g1x8+g2x6 | g1x2+g2 |g1x9+g2 | g1x9+g2 | g1x9+g2 | g1 || c2 ||

Metre: 12/8
Melodic range: Octave and a fourth
Harmonic scheme: P= VI; g1+g2 = IV-V; h= VI; j1+j2 = II-I
Form: The form is that of a Rondo ending in a short cadenza. || A (preludial, running dance introduction) || B (calm dance – fish-bone motif) || C (energetic dance) || B1 || D energetic dance) || B2 | |cadenza ||
General musicological features: In this piece, Nwongolo constitutes himself as a community ensemble, performing solo and chorus roles in a monophonic voice. It is a multi-thematic piece of which it could be said that, although the piece derives from abstract creative stimulation, the performance composer was envisioning choreographic interpretation. The underlying motional feeling of long triplets alternating with duple dotted beats that marks the rhythm sense of the theme for B section, particularly, suggest a majestic dance. The piece effectively programmes the African mood form of the energetic/tense balanced by the cool/calm sections.

The opening prelude, A, is in energetic mood, imaging a running dance with which the dancers enter the performance arena. The section exploits the lower range of the flute while the main body of the piece is performed in the medium and upper ranges. The preludial theme (p) has two nodal notes – the ground/pulse note (D) and the roof/bounce-off note

(A) – a fifth apart. This paints a sonic picture of a tonally graduated landscape undulating between the sky and the earth. The composer is a nomad who spends most of his life communing with the earth, the sky and the landscape, without losing his community psyche.[9] The prelude is concluded with a descending shock rhythm sequence (bar 10), followed by emphatic repeated notes, before a melodic flourish urges the imagined dancers to trot into formation. An emphatic pause ends the prelude. The dance proper starts at B.

The fish-bone motif, g1, is dominant, occurring 24 times with four aesthetic variants, three of which have significant pitch variations in the last section (B2). The fish-bone simulates the stabilizing voice of a chorus. It starts and ends the main body of the piece. The solo call (g2) sounds altogether 24 times with six aesthetic variants. It is crisp, open-voiced, and an incisive holler on the highest three notes of the flute, although two variants, in bars 31 and 38, drop to a lower register. The descending shock rhythm, ascending in g2x2, of the solo call makes the normally weak fourth beat emphatic, thereby giving the solo call poignancy.

C-section, starting at bar 17, is an energetic mood passage introducing a new theme (h) in two modes, h1 and h2, with h1 as a transitional fragment that announces the energetic mood dance motif proper (h2). This motif is an inverted echo of the preludial theme (p). The previous roof note becomes the ground note and vice versa, reversing the interval height to a fourth. The extended repetition of h2 is warranted by the significance of the dance theme. The strong beat followed by off beat impulses of the ground note generates a psychophysical affect that gives eurhythmic cadence to the African dance aesthetic. The section ends in a truncated bar (21), without compromising the pulse sense of the music and dance.

Section B comes back for 9 bars (22-32). In bars 31 and 32 the last two notes of the fish-bone motif are inverted (g1x5 and g1x6), with the solo calls correspondingly dropping down by a fourth (g2x4). Section D announces a second rhythm of dance theme, which is melorhythmic and simulates chorus (j1) and solo (j2) interaction. As in the first energetic dance theme, h, the thematic fragments, j1 and j2 are structured in symmetrical alternation to produce tense and earthy melorhythmic interplay. This gives a strong impression of flute drumming.

The third and final statement of the fish-bone theme in B2 (bar 39) is announced by the solo call and features significant developmental variants (g1x7, g1x8, g1x9) concluding with the basic fish-bone motif. The terse cadenza (c2) has an ascending scale motion countered by serrated interval drops in shock rhythm. A held and faded mediant note gives cathartic feeling to the closure of the piece.

9 Agawu discusses the centrality of the community ethos in the African world-view as well as transaction of life, and stresses the various manifestations of rhythm as a generic organizer of community psyche and artistic expressions, in Kofi Agawu, 1995. *African Rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge Univ. Press. In the same volume, he explores the genesis and integration of art and life, based on the models of the Akpafu, Peki and Ho societies in Ghana.

Flute poem 3 (Ex. 3)

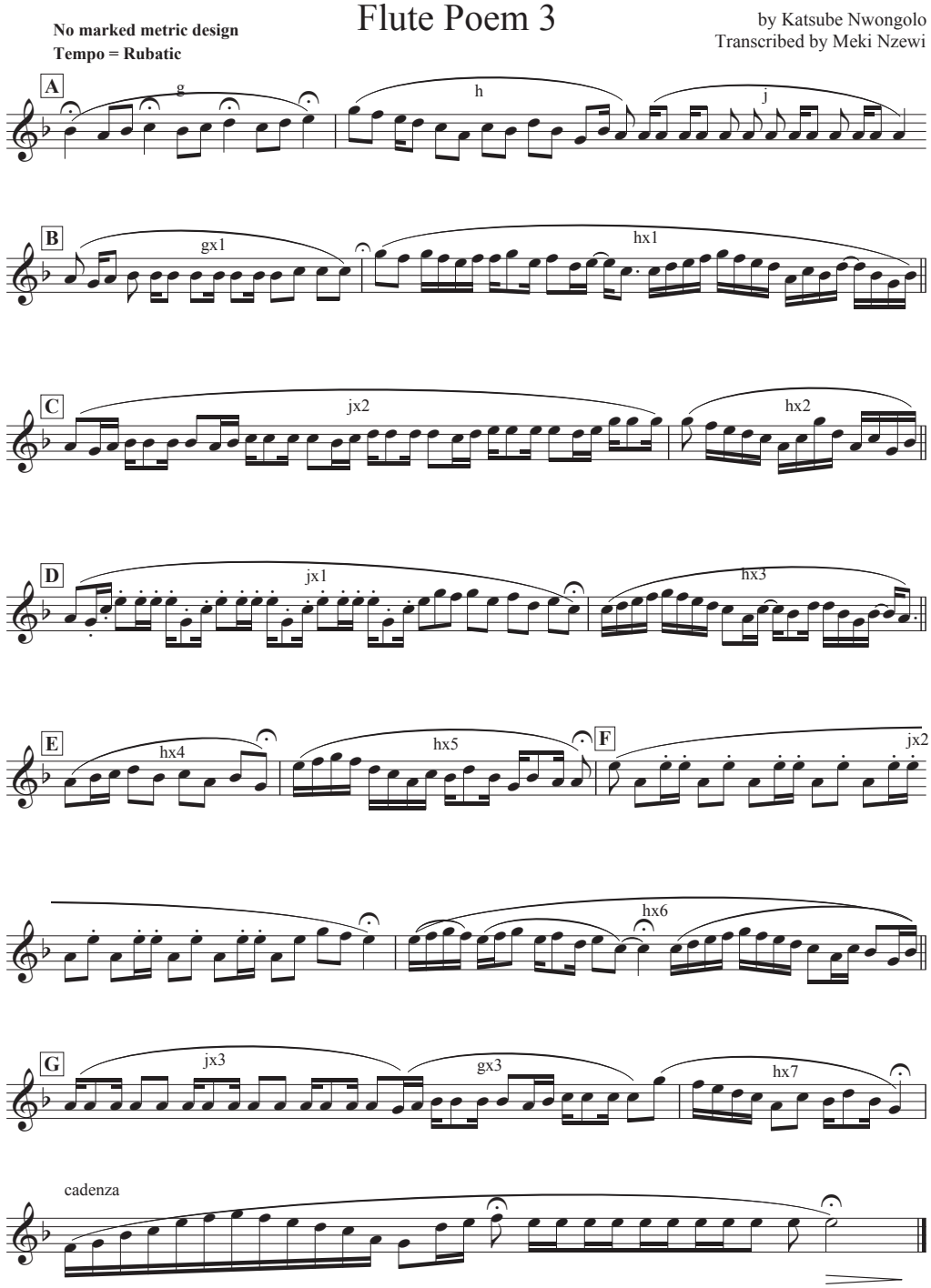



Fig. 4

F: || g+h+j || gx1+hx1 || gx2+hx2 || jx1+hx3||+hx4+hx5||jx2||hx6+ jx3+gx3+hx7||cadenza ||

Metre: Free
Melodic range: Octave and a second F-G1
Harmonic scheme: (Not applicable)
Form: || Not marked || cadenza ||
General musicological features: This piece has the nature and mood of a reverie. It is a coherently structured sonic poetry, alternating coolly rendered snatches of melodic elation and brisk rhythmic dance (jx1, jx2, jx3). The sonic terrain evoked by the piece gives the motive impression of dancing and gliding up and down, negotiating a chain of hills of ecstatic emotions. Every ascent experience is structurally varied sonic environment, while the descents are fresh aesthetic elaboration of the same sonic landmark – the serrated fish-bone motif (h). An ascent characterized by a sequenced motivic figure (g) or leaping dance theme (j) peaks at the top note of the flute. The descents on the fish-bone theme are frolicsome, gliding down a scale run of a seventh, before bouncing over an undulating contour of small intervals.

Altogether there are seven duplet statements, A-F. Each duplet constitutes the ascent and descent of a musical hill. Although the piece is rendered in an essentially rubato style, the third, fourth and sixth ascents have strict metric bearing, hence evoking dance capers. The fish-bone principle provides formal structural coherence.

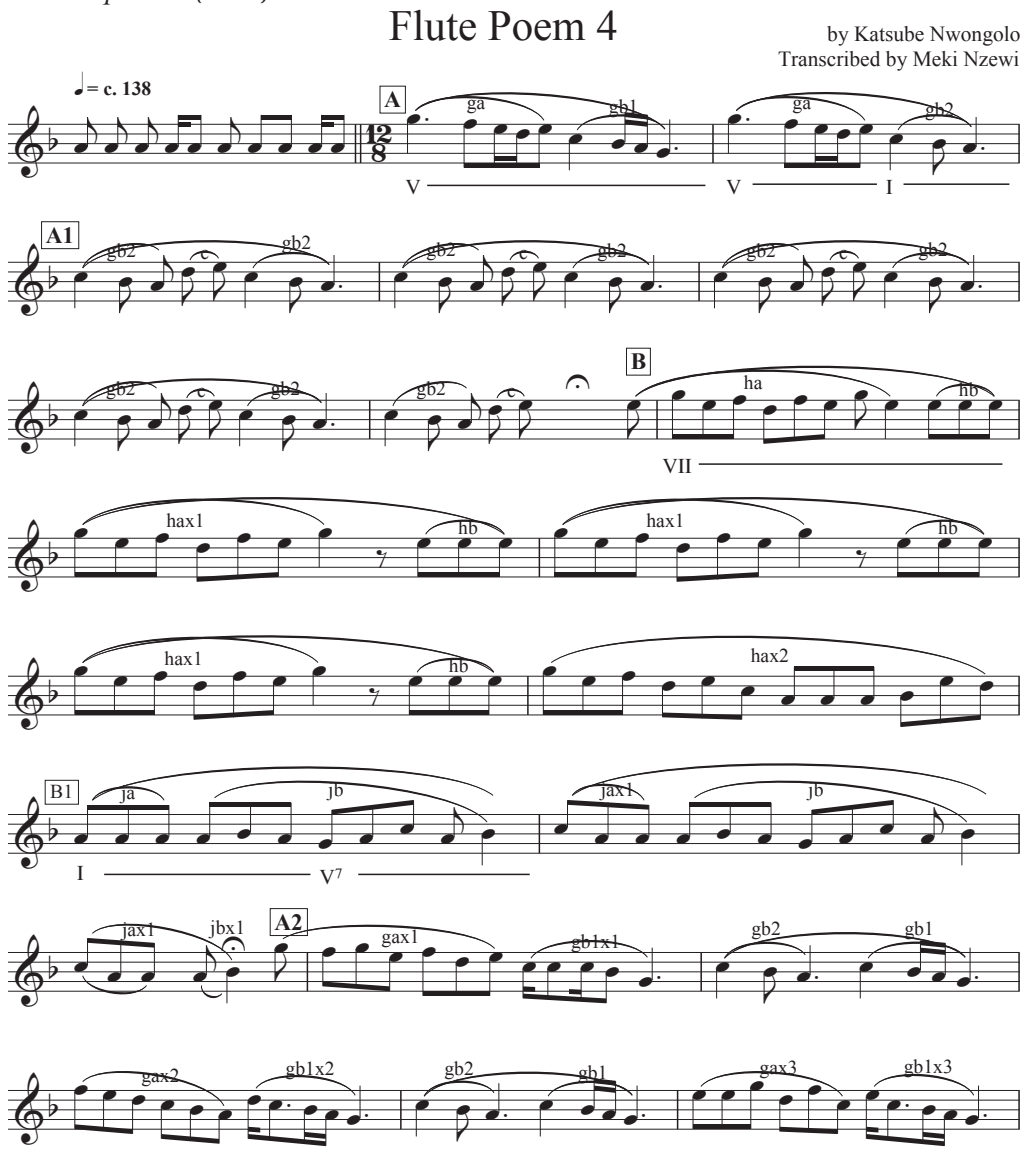
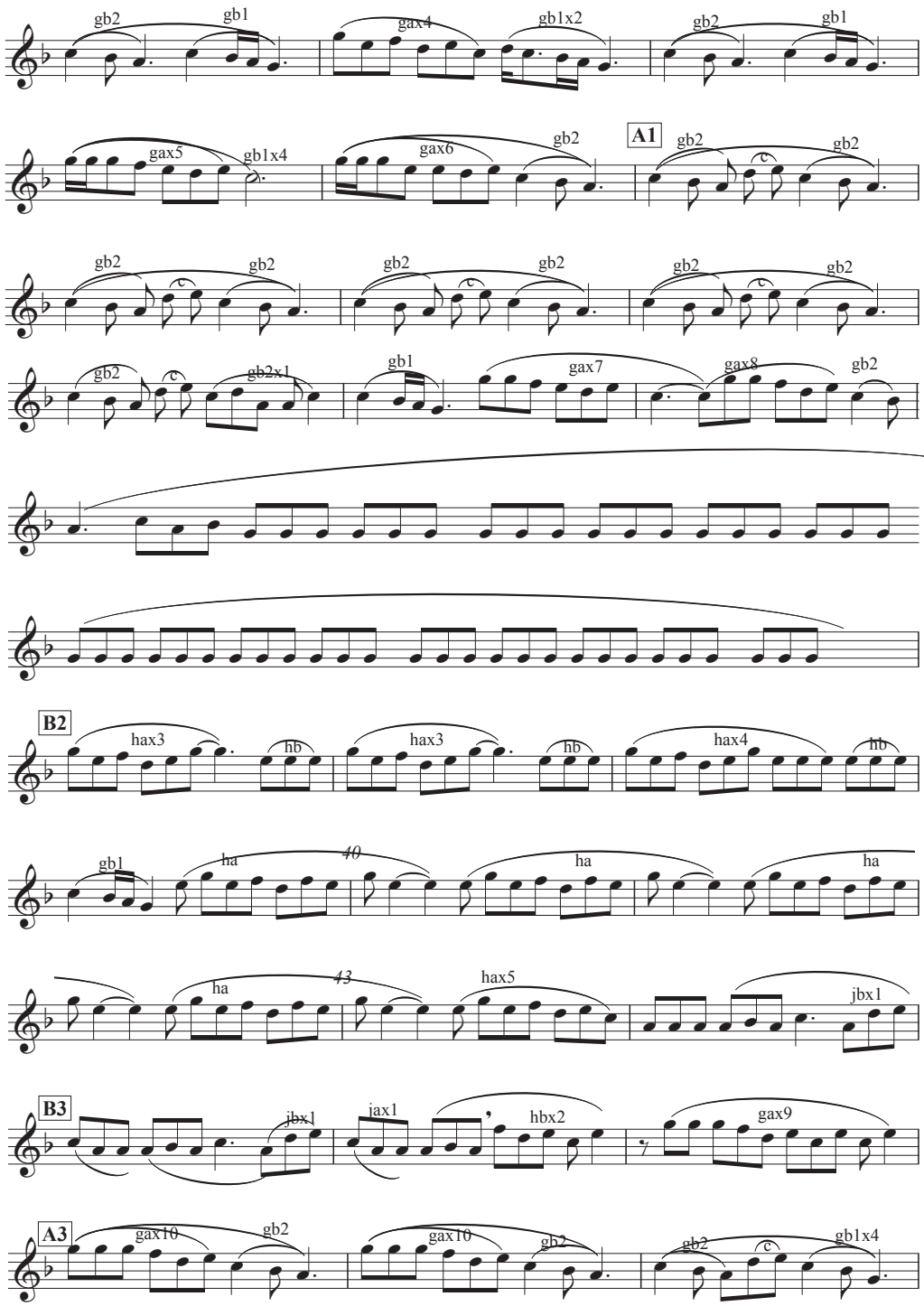
The opening motif of the first statement (A) rises sequentially, and has a serrated, structure. A leap from the seventh degree to the top note of the flute range announces the basic fish-bone motif. The fish-bone motif is a descending scale run that moves into an undulating fraction. This opening statement ends on a fast-tongued tattoo on the mediant note. The ascent of the second statement, B, is brief, and in free rhythm, rising from the second to the fifth. A leap of a fifth lands on the supertonic peak, for a florid, frolicsome version of the fish-bone.

The third statement (C) rides on a danceable strict time, melorhythmic figure deriving from the rubatic second ascent. This essentially is a flute-drumming motif that sequentially ascends an octave, starting from the lower supertonic. The gliding scale figure connects to the descent-oriented fish-bone. D is a leaping dance statement reminiscent of the bouncing ground-to-roof note character of motif p in Flute poem 2. The polarity is a sixth apart and its rhythmic character is a melorhythmic transformation of the rhythmic structure of gx2, which generates a different eurhythmic feeling. A descending serrated figure concludes the dance spurt for a run of the third aesthetic version of the fish-bone.

E starts with a brief bridging feeling in which the concluding figure of the leaping dance in jx1 is transposed a fourth down, before the fifth version of the fish-bone. F is another agile, leaping dance passage (jx2) rendered staccato. Only the roof and ground notes, a fifth apart, are used to produce the flute drumming effect. Then follows a familiar, frolicsome melodic flourish, reminiscent of hx1, which connects to the fish-bone variant. The balancing statement at G starts with an energetic flute tattoo (jx3) danced briefly on a mediant plain before ascending with a variation (gx3) which echoes gx2. The basic fish-bone theme closes this danced journey through a musical landscape. As the cattle settle in the kraal, a

parabolic cadenza floats up and down the scale, and then leaps to a suspense-laden closure in the form of a rhythmic tattoo on the supertonic, ending with a pause that evokes a breezy dusk as the performer and his virtual audience drift into dreamy supertonic longings.

Flute poem 3 transacts mood – an interplay of calm, tunefully varied fish-bone motif and energetic, rhythmically agile flute drumming. The fresh, melodic re-creations of the essential fish-bone sound celebrate the aesthetic philosophy that informs African indigenous thematic development. The re-occurrences of the fish-bone render the same artistic sense by offering varied aesthetics instead of mere repetition.

Flute poem 4 (Ex. 4)

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gax9
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gax10
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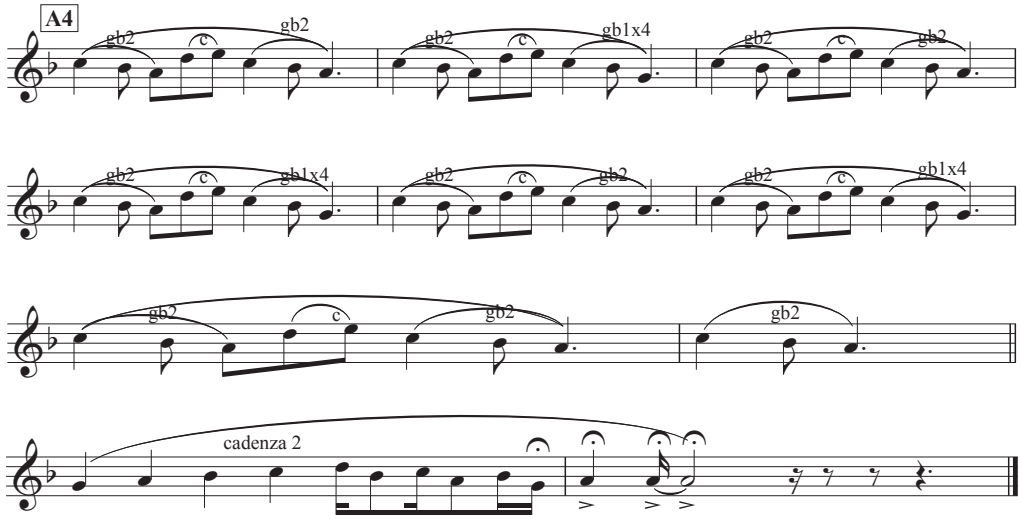
Fig. 5

F: ||Introduction || ga+gb1 | ga+gb2| 4(gb2+c+gb2| gb2+c | ha+hb | 3(hax1+hb)+hax2| ja+jb | jax1+jb| jax1+jbx1 |gax1+gb1x1| gb2+gb1 | gax2+gb1x2 | gb2+gb1 |gax3+gb1x3| gb2+gb1 |gax4+gb1x2 |gb2+gb1| gax5+gb1x4 | gax6+gb2 | 4(gb2+c+gb2) | |gb2+c+gb2x1|gb1+gax7 |gax8+gb2| Bridge | 2(hax3+hb)| hax4+hb | gb1+ha|3(ha) | hax5 | 2(ja+jbx1) | jax1+jbx2 | gax9 | |2(gax10+gb2) | 4(gb2+c+gb1x4 | gb2+c+gb2) | gb2+c+gb1x4| gb2+c+gb2| gb2+c+gb1x4| gb2+c+gb2| gb2 – cadenza ||

Metre: 12/8
Melodic range: An octave – supertonic to supertonic
Harmonic impression: g(a+b1) = V; g(a+b2) = V-I; h(a+b) = VII; j(a+b) = I-V7
Form: |introduction |A-A1| B-B1 |A2-A1 |bridge ||B2-B3 |A3-A4|| closure
General musicological features: Flute poem 4 is a pastoral dance poem. The fish-bone motif in two variants, gb1 & gb2, is like a flowing stream, a recurring landmark that connects a transforming sonic landscape, with gb2 as an harmonic complement of gb1. An opening prelude, a staccato tattoo, rallies imaginary dancers/the community to the stream. In the next two bars the soloist announces the principal dance statement, the first segment (ga+gb1) of which incorporates a questing version of the fish-bone motif. This is resolved by version gb2, which is the fish-bone proper, and evokes the virtual community chorus that binds the piece. The restful ending of gb2 gives a different emotive feeling from that in Flute Poem 1, in which the concluding thematic fraction of the full statement gives a feeling of suspension. The compositional grammar of the soloist who first announces the desired chorus answer in an opening statement of a theme is illustrated here. Such a procedure is normative in indigenous chorus-solo syntax.

The signifying theme of the piece is crystallized in the fourth bar as a statement of the fish-bone statement comprising chorus grounding and solo call. This piece also simulates the structural role of the cue voice that is found in the grammar of indigenous vocal music.

A cue voice normally comprises a fragmentary interjection that may or may not carry text, and that links the chorus and the soloist. It may also overlap either or both. When present, it is distinctive as a structural component. In this composition the cue voice fragment (c) connects the repeated fish-bone motif into the gestalt chorus statement that becomes distinct in bar 3 (gb2+c+gb2). It is a prominent, inhaled, off-beat interjection in the ordinarily weak second and third subdivision of a triplet. The high register makes it more structurally-psychically distinctive as a shock rhythm. The full fish-bone statement is consolidated with five repeats (bars 3 -7). Bar 7 is truncated. When strict repetition occurs in African compositional grammar, it is often judiciously devised to develop the psychical affect of a musical structure – to coerce emotive attention or tension in performance composition, improvisation and extemporization procedures. A catchy, meaning-loaded phrase statement is repeated in order to accentuate or embed its sonic sense/textual significance in the listeners' or dancers' consciousness, and must not be construed as incapability to develop a theme. The truncation of bar 7 gives the impression that the new theme (ha) is a highlighted solo that overlaps the second part of the chorus statement.

From bars 8 to 11, a new vista of the sonic landscape exploits the uppermost range of the flute. The new thematic structure is the solo statement (ha) and a three-note chorus affirmation (hb) that is emotively suspended on the leading note. The dance emotion evoked is thus tension-driven in both melorhythmic and harmonic nuances. In bar 12, a transitional statement by the soloist announces the transfer of the chorus affirmation to a fifth lower. This ushers in a contrasting dance theme (ja+jb) in the middle register of the flute. Bar 15 is truncated without compromising the pulse sense of the music, and connects to a serrated variant (gax1) of the opening theme, now fully taken by the solo. The chorus has an answering statement (gb2+gb1) that combines the two variants of the fish-bone motif.

Bars 24 and 25 are two distinctive aesthetic versions of the opening by the soloist. At A1, the chorus and cue voice travel, with the chorus rendering the full fish-bone statement for four bars. The solo virtually overlaps the chorus in the second half of bar 31, and continues to render yet another aesthetic transformation of the opening theme in the next bar before resolving the fish-bone motif in a cadenza-like bridge marked by a throbbing tattoo on the supertonic note. This bridge serves as a link to bar 34, which offers a varied impression (hax3+hb) of the second theme. In bar 37, the imaginary, dancing chorus inserts a glimpse of the fish-bone motif, and then takes a short break as the solo repeats ha for four bars. The chorus re-enters in bar 42 to urge the soloist into a fresh structural variant of the earlier dance theme (ja+jb) (bar 13). From bar 46, the solo incorporates the chorus response in restructuring the inside of the opening theme, gax9 and gax10. At section A4 (bar 49), the chorus and cue-voice effect resumes, alternating the suspension and resolution versions of the fish-bone statement in anticipation of the end of the danced journey down to the mouth of the stream. The chorus authoritatively announces a closure in bar 57, before the solo indulges in a cadenza that ascends in scale motion, and descends in serrated motion. A long pause on the mediant courses this sonic stream into the eternal pool of African creative consciousness.

Conclusion

The four flute poems capture some of the philosophical, theoretical, structural, procedural and contextual signposts outlined earlier, which enable cognitive understanding and analysis of the musicological cogitations in African compositional grammar.

Music as metaphor: Each poem evokes a different scenic/emotional environment, and generates peculiar motive affects as well – a reveille, a majestic dance, a reverie and a danced sonic travelogue.

Performing self in the consciousness of community: The psychological limits of African music structures help one to come to terms with the exigencies and contingencies of the circumstances of life. Music mediates the art and science of living in indigenous Africa. With the flute poems, Nwongolo, the lonely wanderer-herdsman, integrates himself in a virtual ensemble (community) according to the indigenous philosophy that music is humanning spiritual communion. His solo aesthetic expresses a serene soul while his compositional grammar evokes and affirms the virtual presence of a desired community of performers. As such, he has spiritual company in his occupationally imposed physical solitude.

The role of the chorus: The significant sound of a piece of music is often carried by the chorus part. The principal actor in African performance philosophy is the chorus; the soloist is more of a gifted exponent of group ethos who interprets aesthetic, textual or contextual contingencies of life and situations, not an egotist or extrovert or super-ordinary human, hence indigenous Africa did not emphasize subsistence professionalism in the creative and performance arts. The African creative and performance philosophy subtly imbue humanly and humanning virtues that accord psychically attuned living.

Metric-structural constancy: A metric frame, marked by an acute sense of pulse, is critical in African music composition. Metre is often anchored by the temporal regularity of the chorus statements, when present. Three of the flute poems are metrically stable.

Extra-musical intentions: Extra-musical objectives often inform musical arts structures. Highlighted in the flute poems are the therapeutic structures of shock rhythm, the community support represented by the chorus, and the inter-structuring of tension and catharsis to accord psychical composure. Personal music-making is primarily a self-psychical healing or solace-seeking experience.

The developmental principle: The humanly directed intention of African developmental grammar features terseness of expression, focusing on conserving and regenerating internal or innate energy – cyclic growth. Developmental techniques do not favour extravagance or flamboyance. Egotism and exhibitionism are eschewed in community life and music. Development essentially entails propelling growth as an exponential revision of experience or invention.

Aesthetics: This is transacted as a philosophy of cherishing internal beauty that charms experience, rather than parading flamboyant, often deleterious, externals. Intensity of affect induces psychophysical response. Indigenous aesthetic evaluation, often verbalized, is commonly expressed overtly in emotively motive demonstrations.

Formal symmetry: This is critical in composition and presentation. Formal structure in African compositional symmetry favours an introduction that alerts and summons the performers and the empathic or physical audience. The presentation proper, the main body of

the piece (*ihu nkwa*), then follows to transact the contextual and artistic-aesthetic objectives of the musical intention. A definitive conclusion of an artistic event – sonic or contextual – is the norm. A marked closure is imperative, and produces cathartic feelings. The aesthetic of the flute poems strategizes the emotional resolution of the reposing cadenza. Nwongolo's compositions recommend that a performance could be open-ended, and as such, any note of a scale could be an emotional equation for ending a composition. The approach to such a final note must be structurally and psychologically marked to communicate a feeling of catharsis – a psychological and physical release after dramatic tension generated by a composition. The sonic dramatization of emotions in the flute poems recommends the euphoric cadenza endings. The preference for resting a piece on an anticipatory note conveys the principle that a known piece is never a finished sonic experience.

Formal coherence and unity: The fish-bone principle is one of the designs for achieving the imperative of unity or connectedness in a work of art that is thematically varied.

Context is not always a transaction of extra-musical event. The flute poems exemplify abstract simulation of scenic and emotional contexts. Life and nature are celebrated in the context of the realities of Nwongolo's routine of existence (cow-herding) – communing with nature and a non-physically interactive environmental audience. The cows and other living nature are soothed by his music.

Cadenza

Cognitive appreciation goes beyond the euphoric celebration of disembodied sound. The deep structures of African music are rooted in social, spiritual and human sciences. To take cognizance of the indigenous analytical procedure is to elicit the peculiar manifestations of the African creative intellect, with the objective of translating its logic and merits into academic studies that would cognitively advance indigenous creative and performance genius. Academic music engagement will gain societal endorsement and intellectual rebirth when musical arts studies reflect sensitivity to the contemporaneous human reality and court relevance without compromising or negating the integrity of a noble heritage.

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PART 3
Indigenous African dramatic theatre

7. THE INDIGENOUS AFRICAN CONCEPT AND PRACTICE OF DRAMA – THE SPIRIT MANIFEST THEATRE 119
PART I: CONCEPT, CATEGORIES AND ROLES – ETHNOLOGICAL PERSPECTIVES 119
PART II: SPIRIT MANIFEST DRAMA: REORIENTATION FOR CONTEMPORARY CONTINUUM 139

The indigenous African concept and practice of drama – the spirit manifest theatre[1]

Part I: Concept, categories and roles – ethnological perspectives[2]

Introduction

Constructive fantasy is the genesis of concrete inventions that the human genius formulates and endows with palpable or tangible reality. Otherwise fanciful fantasy breeds psychosis.

The meanings and values underlying the spirit manifest concept and staging as mystical-mythical dramatic theatre in Africa include:

- levels of practical representation of worldview and philosophy of life
- employing the mystifying to coerce psychological health
- imbuing and regenerating the spiritual disposition through performance experiences rather than sermonizing
- metaphorical enactment of societal and environmental experiences
- consolidating the communal ethos
- liberating creative imagination and genius
- transacting and interacting intangible "livingness" in order to achieve rapport

1 The Igbo society of Nigeria, with a population of about twenty million, is the model for this study, which also takes into account glimpses of spirit manifest practices in other parts of Africa. The spirit manifest concept was grossly misunderstood, and therefore misinterpreted, by the mental colonizing forces and neo-colonial "saviours" who devastated, and still strive to eradicate, original Africa's indigenous humane spirituality, and principally by the religious conquerors (Nzewi, 2004). As a result, some African culture groups have, misguidedly, totally stopped spirit manifest performances. This abnegation of a primary institution that accords spiritual wellbeing has resulted in the prevalent incidents of spiritual and psychological disability witnessed in intellectual disorientation and dependency. The repercussions are also evident in the blatant decimation of human lives in wars and white collar as well as street crime, the modern governance psychosis and social maladies, as well as the multiplicity of human miseries that currently put the communality of conscious living, sharing and other-accommodation that marked original African human spirit in conflict.

2 This discussion is a brief testimony to indigenous Africa's profound ingenuity in the management of a healthy psyche in a human environment. It is also a tribute to genuine foreign interventions committed to re-discovering the original, but now relegated, mental authority of Africa, and to re-enacting its dignified mental/cultural/humanistic/environmental arts legacies for contemporary relevance. Part I comprises of a brief discussion of indigenous African masking intentions. Part II discusses a practical initiative to provide Africa's indigenous drama theatre with an authentic modern continuum.

The conceptual and representational logic of the exhibited personality of a spirit-manifest identity was originally concerned with the indigenous African science of the psychological management of society, to be an object lesson for the members of a society.

A dramatic episode performed could be a paradigm, a critique, transcendental education or moral instruction on the ideals and trends that ensure a morally and emotionally disciplined human society.

A dramatic gimmick or gesture or anecdote could be a critical or a satirical allusion staging a recognisable human person's unwholesome idiosyncrasy or, otherwise, exemplary attributes worthy of emulation.

A dramatic presentation could be a cryptic enactment constituting societal action that accomplishes political, religious, moral, health, or/and social objectives. It deploys mystical/mythical imagination to attitudinize or spiritualize members of a society.

A song by the attendants or a story recounted by a performing spirit could be poignant commentaries or tales eulogizing and energizing the performing spirit manifest, or a thematization of a topical worldview, group solidarity and human follies.

The physical form of every spirit manifest constitutes visually transmitted, cryptic text. Normally there would be no spoken dialogue and a speaking or singing spirit manifest would not communicate in an ordinary human voice. The components of the costume have decipherable human, ecological, historical, and other cultural or environmental meanings. Movement peculiarities are eloquent expressions, with mime actions and movement motifs that mark a spirit personality or temperament being significant and loaded with text. The nature of the peculiar physical interaction with the audience generates psychical therapy – a resolution of individual and mass communal stresses.

Appropriate terminology poses a big problem for the emergence of definitive African scholarship. This is not helped by the fact that scholars and learners in Africa have to reason in foreign languages and terminology, the semantics of which are at times remote to their innate patterns of cognition, rationalisation, cultural imagination and environmental reckoning of life generally.

There are human perception and activities such as music, dance, sex, worship, etc., which are universal practices, irrespective of evolutionist, diffusionist or phenomenologist theories about universality. The concepts and manifestations in all cultures may be similar at surface level. However, at the deeper levels of intention, cultural definitions and cognition, terminological semantics are not flippantly transferable.

Cultural Intention thus becomes of fundamental concern in the research and analysis of cultural manifestations. There is a problematic factor in deriving equivalent or comparable terminology when a cultural mode is being viewed, rationalised and discussed in a language as well as pattern of cognition alien to it. This becomes of critical importance in scholarship as well as inter-cultural/human understanding. Otherwise there would be misperception, misrepresentation, and misunderstanding for both the researcher/theorist and the audience/culture actor, including the modern cultural audience.

In the study and interpretation of uniquely African cultural practices, the inevitability or preference for European and American theories and thought systems fog the mental integrity of some African scholars in African studies. The choice of definitive terminology in English, French or German for conveying uniquely African mental conceptualizations and

cultural intentions has not been given due circumspection in modern African studies. This crisis in the interpretation of human and cultural phenomena is most relevant to the subject of codifying the perceptions of the metaphysical universe that manifests in what hitherto has been categorised as `masquerading´ in Africa.

Masked forms are features of cultural expression that have been reported widely in human cultures. It could be said to be a universal practice. Nevertheless, if a culture stipulates, for strategic reasons, that the `naked king´ is wearing the most gorgeous garments, it thereby approves that ´nakedness´ is a cultural mode of dressing – a meaningful national costume. It will be ideational arrogance and ethnocentric for any outsider to argue that the king is not in an appropriate costume. This metaphoric analogy serves to contend that, whereas the modern European-American culture may define any manifested entity with at least a covered face as a masked human person, or masquerade, such a definition has no universal application or implication. In fact, some African cultures have masked forms that do have anthropomorphic or zoomorphic shapes, and may not feature any sculpted masks.

Cultural intention

In accord with clement weather in the human environment, old Africans interacted publicly with sparse body covering, and thereby breathed through the body pores. They also absorbed mineral enrichment through their soles' direct contact with the earth. And yet there were moral codes that ensured that a "naked" body was not a sensuous or erotic attraction, or a pornographic exhibition. Degrees of body covering using materials from the environment constituted cultural gender-sex statements. The issue of cultural intention, therefore, is very central to this discussion. The average Southern Nigerian person some decades ago categorized the white explorer/missionary whose body, including hands and feet, was "masked", as sub human, a kind of self-manifested spirit. Now, thanks to mental-cultural subversion of the African believers' sensibilities by modern European religions, the modern, puritanical Southern Nigerian person could categorize a lady dressed in a mini-wrap in hot weather or sun-bathing in a bikini outfit under a tropical sun, as "naked". In either instance, the categorization has not taken into consideration the intentions informing the cultural manifestations.

The term "masquerade", defines for the modern European-American cultural imagination and intention, everything from "false show" to "appearing in disguises". Thus such a masked figure represents a human actor using at least a facial disguise to portray an anthropomorphic/zoomorphic character in a show. But in some other, non-western cultural intentions most of what are presently classified as "masquerades" as per the above implication, are not rationalised as false shows or mere disguises. They are, to all intents, conceptualizations and objectives, practised as tangible manifestations of extra-terrestrial and supernatural beings – real and practical SPIRIT MANIFESTATIONS. They are effective and affective embodiments of the imaginations informing their various physical features and interactive behaviours. The implication of this distinction will become more pertinent when we appreciate that the boundary between reality and acting as make-believe is very

tenuous in traditional African theatre – a fragile partition which, when shattered, could have tragic or traumatic real life consequences in a community.

There is a medium in the cosmic drama of a traditional New Year ceremony that has to dispose of a human group's personal as well as collective sins and evils accumulated during a passing year. If the medium fails to accomplish the task for any reason, the psychological tension that has been gripping the community-audience explodes into real life calamity – mass psychic shock – for the entire community in a spiritually oriented collective psyche. This could cause the same mass hysteria as when a bomb would explode in the capital city of a modern, materialistic collective psyche. Appropriate functionaries would be mandated to embark on a search for some remedy without which life would not return to normal in a traditional community. A successful enactment of the remedial theatre/ritual would constitute a bonding force that offers psychical relief for members of the society collectively and individually.

It is for the purposes of conveying the proper, indigenous African conceptualizations and intention in masking practices that we have preferred to use the term **spirit manifest**. The term "masquerade" will always be used in parenthesis, except where its implication is appropriate to an African situation. The term mask or masking will be used in the African context to refer to the "skin", the physical covering or costumes that clothe the essence. This discussion is not concerned with the modern masking trend encountered in contemporary Africa, which contradicts the indigenous worldview and human intentions, rather the subtle rationalisations that informed indigenous masking theatre practice of the spirit manifest.

The cultural intentions of masking practices in Europe have been dominantly profane make-believe practices staged purely as entertainment attractions during social or festive occasions. This has been so right from the time when the Greek usage of facemasks for religious worship was transferred to the social dramatic theatre. This trend has now been developed to the level of technologically enhanced robot actors and animations of other life forms in European-American films. Nevertheless, there are isolated practices, such as the *Schurten Diebe* in Switzerland (Aubert, 1980), in which masking serves other more fundamentally utilitarian socio-religious intentions.

The presentation of "mask wearers who represent specific characters in the performance of dramas [operas], plays or festivals" (Behague, 1980:23) is a cultural intention of the masking idea that has been reported of other world cultures. Examples include the *ching-chia* (painted face) of Chinese operas dating as far back as the Ming dynasty of 1368 to 1644 (Liang, 1980); the various Indian dance-drama traditions (Kothari, 1980); the *cham* masked dances of the Buddhist monastery in Tibet (Helffer, 1980); the *Gigaku* (C6th), *Bugaku* (C8th) and *No* (C13th) choreographic and dramatic forms of Japan (Tamba, 1980); the *Wayang* (puppet play) and *Wayang topeng* (dance drama) of Java, which are 13th Century transformations of the use of masks in Javanese ancestral worship and fertility rites (Soedarsone, 1980). Behague (op cit.) reports that, in South American folk dances, there are more fundamental uses and functions of masks in social and religious life, similar to that which obtains in other indigenous cultures.

In all of the above and other instances, writers have consistently used the term mask. On the other hand, in world literature about Africa, the masking traditions of Africa, of whatever cultural intention, have always been misrepresented as "masquerading". One could

hypothesise that this specific use of the term "masquerade" was inspired by an evangelistic strategy to subvert the psychologically and socio-culturally entrenched intentions, as well as effectiveness, of spirit manifests in the religion, polity and overall worldview of African societies.

African masking traditions are conceived and practised as manifestations of affective and effective spirit beings. They are intended neither to deceive the interactive, emotionally empathic participant audience nor to conceal the identity of any known human person. No encultured member of an African society, man or woman, has any illusions about the implications of an embodied spirit or essence as a potent entity and mystical reality that performs a vital role or objective in the human realm. Most spirit manifests are interactive cosmic entities attributed specific cultural meanings/significances. They have capabilities and potencies to effectuate specific assignments and supernormal actions, respectively, in extraordinary manners that impact the collective psyche of a society. As such, they are not perceived or viewed by cognitive community audiences as "masquerading" humans, or discussed as humans in costumes.

The purpose of most categories of spirit manifest performances in Africa is not for non-textually loaded or non-contextualized dance or drama. Symbolic carved headpieces could be part of the skin of some spirit manifests that have no sculptured facemasks, and which are conceived and practised as abstract theatrical activities. Spirit manifest identities proper may not have facemasks or carved headpieces. A number do not have human or animal features at all.

Masking practices in some African societies can be viewed as strategic devices that mediate socio-psychological experiences. They harness or tame potent experiences as well as dramatically interact the intangible cosmos. A spirit manifest performance ensures social order and accords psycho-spiritual wellbeing.

Conceptual categories

The Igbo of Nigeria could be said to have spawned very wide diversity and technology and mysticism in spirit manifest imagination and creation. Based on the Igbo model that was studied, two major conceptual categories of masking practices in African have been identified. A category is informed by the identifiable social and psychological formulations, which are the mytho-mystical and the masked entertainer categories (Nzewi, 1991). The undercurrent of health-imbuing entertainment, often in the nature of generating and then resolving psychical tension, is always implicit in the conceptualization and staging of any musical arts creation, including the spirit manifest drama, and informs features of organization, dramatic actions and presentation dynamics. The principle of entertainment may not, however, always be too obvious in some theatrical transactions of indigenous cultural-artistic manifestations that are of primary utilitarian conception.

The mytho-mystical actors

The mytho-mystical category classifies spirit manifest drama that derives from mystifying and mythological ideations. Performances often entail the capability to accomplish mysterious or magical feats to effectuate the conceptual meaning embodied in the spirit ideation, name, morphological features and temperamental idiosyncrasies. An awesome physical appearance is associated with volatile, enigmatic or phenomenal actions or generally bewildering behaviour. These artistic and presentational attributes effectuate the social, psychological, and therapeutic objectives of the forms and societal meanings. The types that demonstrate mystifying physical and dramatic feats are adored, revered and feared, all at the same time, and are climactic features of socio-religious contexts such as high profile funerals. They feature as essential occurrences that would approve, validate and heighten the supra-mundane essence of a funerary theme (Nzewi, ibid).

Three subcategories are available in the mytho-mystical category. A subcategory exhibits a marked morphological theme and behavioural attributes. The three subcategories are the anthropomorphic types that have abstract human features; the zoomorphic types that have animal forms and features and the ideomorphic types that either do not feature face-masks, or have abstract forms, especially in the upper half of the body.

Masked entertainers

This category of the masking concept is not concerned with spirit embodiment or mystifying demonstrations. However, exceptional artistic-aesthetic merits are imperative. A spirit must excel normal human capabilities to warrant its spirit essence. Similarly, human artists who are exceptionally skilled are often accorded spirit accomplishment reckoning and encomiums. The masked entertainers are then conceived primarily for the objective of theatrical entertainment. The category includes:

- masked choreographic and mime dancers
- masked comic actors
- masked child artists

In Angola, masking practice has been reported as associated with circumcision schools (Kubik, 1969). Kubik's account records two versions of the origin of the practice. The first version has it that Nwene, a certain ruler in Angolan history, originated the practice. He had used the spirit manifests as agents that discipline intransigent subjects. The second account is that some brothers originated the idea of a masked form in order to chastise their sister who ridiculed one of them about his prepuce, as a result of which he carried out self-circumcision.

Some accounts of masking practice in Igboland, Nigeria, claim that it was borrowed from the Igala group, a northern neighbour who had originated the masking practice (Basden, 1966; Talbot, 1926 and Nzekwu, 1960).

Two versions concerning the origin of the practice in Igala credit women with devising the masked (spirit) form as a force to counteract men's injustice. When men eventually discovered the secret, they expropriated the practice, and excluded women from further

participation. These accounts, recorded in Agulu, an Igbo town, by Eduputa (1979) would, if accepted, recommend that the core of the Igbo masking practice should then be among the northern Igbo communities bordering the Igala. Although there is strong masking practice in the northern Igbo areas, the strongest area for the practice in Igboland is the more central Anambra-Idemili-Nnewi-Ihiala axis.

Inquiries concerning the genesis of the masking practice in Africa have so far produced inconclusive data. There is, as yet, nothing more than mythical speculation, although there are acceptable accounts of the origin and spread of specific types in a given location. An Igala origin for the Igbo masking tradition, based on the argument of contiguity, does not go further to account for the spread to other strong masking traditions in other West and Central African societies. Nevertheless, there is a type of Igbo spirit manifest referred to as *mmonwu Igala*, (Igala spirit manifest type). But this isolated type does not account for the prolific variety of masking ideation among the Igbo. In any case, borrowing or lending of artistic practices, from within or without the culture area is very normative in the cosmopolitan Igbo culture and worldview. (Nzewi, 1991). Some Southern Igbo communities, in which the *owu* type of spirit manifest is played, have accounts of origin that point to communities down the creeks of and across the river Niger.

An examination of the typical Igbo model, as well as pertinent cultural terminology, recommend other perspectives concerning the origin, meaning and role of the masking tradition. The generic term common among the Igbo for any masked form is *mmonwu* or *mmanwu* (dialectical variations in pronunciation). Ugonna (1977) argues that *mmonwu* is a term limited to only a section of the Igbo, but the argument is not based on evidence from a comprehensive survey. His study covers a very limited geo-cultural area of Igboland.

Consonant with the Igbo philosophy of duality, the term *mmonwu* could be interpreted as being a philosophical complement of *mmadu*, which signifies *Homo sapiens*. *Mmadu* is a combination of two concepts: *mma* (beauty, the exquisite, the quintessence), and *ndu* "alive-ness". *Mma ndu* or *mmadu* could then refer to the quintessence of living-ness, which is attributable to the only rational being, Homo sapiens, mankind, being central to defining the purpose, meaning and rational focus of the universe.

Mmonwu or *mmanwu,* similarly is a combination of the concepts of *mma* "good", and *onwu*, "death". *Mma* retains its sense in *mma(n)du*. *Onwu* is the personified essence of transmuted livingness, interpreted as death, which is not the finality of livingness. In the Igbo philosophy and practice of life, death is a severance and transmutation from the one to another realm of livingness and affectiveness, and effectiveness. The intangible interactive force that effects this transmutation of livingness is *Onwu* (Death), which is deified.

It is from this intangible realm of livingness that people are said to reincarnate *inyo uwa* (coming back to life on Earth). The realm of death is an intangible but imaginable, as well as interactive, environment. It is populated by embodiments of livingness who maintain effective-affective metaphysical interaction with the tangible livingness of persons on Earth. This philosophy of livingness which has informed Igbo cultural myths in which physical people, (*ndi mmadu*), from the Earth (*uwa*), (the world of the living), and non-physical personifications (*ndi mmuo*) from the psychically real but intangible land of the spirits (*ana muo*), have orally documented as well as theatrically enacted interactions, obligations and virtual communications. Cultural tale heroes are known to have travelled from the Earth to

this imaginable region. Similarly, embodiments of livingness in that intangible world transform into extraordinary physical (commonly queer-looking) human forms when they visit the Earth for such affective interaction.

It is also a philosophy of livingness, which provides, according to cultural tales, that the personified after-lives populating the death-land, (*ana muo*) have family organization, perform economic activities and other human-like daily chores, and perform "spirit" music and games, etc. among themselves. Some of the beings in the death-land are credited with as many as eight heads featuring various configurations. They possess supernatural powers, and are commonly of superhuman mien. Mythical human heroes who have attained or developed exceptional magical prowess could, however, challenge and defeat such spirit beings in combat. The embodied spirit beings always derive their essence, attributes and validity as effective as well as affective beings from human models.

It is humans who rationalise the universe, as well as assign meaning, values, roles and realism to all the intangible forces, especially those that are not natural and material. Igbo cultural myths and associated moral dicta establish, as well as educate, that the beneficent embodiments or after-life personifications classifiable as spirit forms, are committed to ensuring order, fairness and conformity in human affairs. Cultural myths present them as rewarding humans who demonstrate ideal attributes with success, while chastising deviant or wicked humans. There are also diabolic after-life personifications – transmutations of persons who performed abominable acts while living on Earth. Spirit manifest persona or characters are not, however, conceived or discussed as representations of ancestors. In consonance with all Igbo rationalisations of human and metaphysical relationships, spirit beings are expected to conform to conventions of association as well as canons of spirit-human relationships. In the communion between humans and after-life personifications, humans must not assault or disrespect spirit lives. In reciprocation, spirit beings should not inflict harm or misfortune on humans without provocation.

A number of human discoveries, inventions and creative innovations derive from dreams and abstract reasoning – speculations and mythical rationalization. It is, therefore, pertinent to argue the origin, meaning and practice of the *mmanwu, the spirit manifest* phenomenon, as a transformation or extension into interactive experiences, of the virtual reality of myth. The idealised qualities and utilitarian ascription of the metaphysical life forms are given theatrical transformation and concretization in order that they would be impressive and effective as potent or affective forces in real life experiences. The scope of the term *mmanwu* identifies dramatised representation of a spirit essence, be it that of an animal, or any other affective/effective phenomenon that makes an extraordinary impression on humans.

Sampling spirit manifest types

We argue that the primordial *mmanwu* is the ideomorphic subcategory. This will include spirit manifests of abstract ideation and terminology such as *Odogwu anya mmei*, "the red-eyed stalwart". It has a mystified reputation for its unequalled thaumaturgic prowess, and is active in the Nnewi and the surrounding central masking communities of the Igbo.

Its abstract form and horrific features strike awe and respect and encourage avoidance, all at the same time. Legend has it that real blood and puss extrude and unceasingly flow up and down its headpiece without dropping off. In presentation, observers – men and women – who do not belong to the consort of the spirit theatre cautiously keep a respectfully safe distance from its path. Ordinary humans are cautioned to avoid looking straight into its face. This prescribed avoidance perpetuates the myth about its repulsive, harmful features. It does not have a carved mask.

Also belonging to this category is the *Ijele*, the majestic, the overwhelming spirit manifest. A massive python is at the base of its gargantuan *mbari* (microcosm of world life-forms) concept (Cole, 1969; Parrinder, 1967; Nzewi, 1977 and Aniakor, 1978). Aniakor (1978) has studied the dome-shaped form of the Ijele "skin" in detail. Another example is the *Ntolumafo* (The protuberant belly). Prominent in its physical form is a fantastic hump, which highlights its generally malformed features. The physical disfigurement and malformation make the spirit a quintessential manifestation of the imagery conceived by the Igbo mind about the inhabitants of the nether world of cultural tales and myths. Ironically or appropriately, the formal ambiguities evoked by this embodiment of disfigurement recommend the *Ntolumafo* as the most highly titled spirit. Human patterns of social organization, as well as aspirations towards achievement are attributed to the spirit personalities of Igbo cultural myth and cultural tales. The *Ntolumafo*, as such, is talked of as the "king of the spirit manifests" (*Eze Mmanwu*), with the honorific encomium of *Eze aku ezu onu* (King of No-one-is-a-model-of-all-virtues/riches/accomplishments).

There is also the *Ebili mmuo*, "The tempest of spirits", as well as a host of others. The above examples of this category of *mmanwu* are feared as mysterious and commonly, magically potent spirit manifests. The spirit manifest of a community gains acclaim in terms of records of magical exploits credited to it in exchanges of magical infliction with other spirit manifest opponents, or otherwise, the wonder of the chastisement it inflicts on offending humans. There are accounts of the infliction of instant death, madness, loss of mobility, etc., which some have brought to bear on headstrong challengers – spirits or humans – without making physical contact. Hence this category has been classified as mythical as well as mystical. The fame that accrues to a spirit manifest as a result of its magical accomplishments boosts the group pride, as well as enhances the respect of its owner community (Nzewi, 1991). Thus a spirit manifest embodies the communal ethos of the owner community.

The dead human has been explained, according to the Igbo worldview, as transmuting into the realm of virtual livingness in the mythical spirit world cohabited with other non-human spirit essences. The quintessential spirit owners of the spirit world do not, however, derive their nominal existence or affective livingness from human deaths. Worthy ancestors could re-incarnate while the evil dead, as well as the non-properly honoured dead, could linger around the land of the living, and are encountered by humans as malignant wraiths. The ancestors are, therefore, a distinct class of anthropomorphic spirit world inhabitants who derive their beingness from the death of humans only. Even then, the ancestors of a lineage or community or society are commonly evoked as a collective class. Some distinctive dead could attain distinctive reckoning in interactions with the progeny, familial or associational. Thus it is more common to fuse the archetypal humans of the other world into categories for spirit manifestation: elderly, youthful, motherly, maidenly types, etc. No spirit

manifest is given the name or human identity of a particular deceased human. This explanation becomes important to correct the tendency among scholars to ascribe particularized ancestral connotations to an abstract ideation that is staged in human features as a maiden or manly spirit manifest type, for instance.

Ancestral "masquerades" have been widely reported. Beier (1959:26) reports, about the *Egungun* of the Yoruba of Nigeria, that an "*Egun* mask usually represents the spirit of a particular person". It is not clear, however, whether this representation is in the nature of re-enacting peculiar attributes of an identifiable deceased person or portrays identical facial or body features of a recognisable deceased human person. An *egungun actor* is a character or gender or age or occupational imaging of human spirits. Otherwise, it is difficult to determine that a spirit manifest, which is not identified by any human name, is a representation of a particular deceased person. It is clear, however, that a family with a lineage of ancestors, or a common interest association for instance, could contribute an abstract representative spirit manifest character to a general pool of performing *egungun*, without ascribing to it the name of a specific deceased person or ancestor. In any case the *egun* of the Yoruba are usually discussed in collective terms in as much as there are human/character typologies or classes or attributes.

Nicklin (1979:57) reports, about the funerary ancestral spirit, *agwe chaka*, of the Widekum, in Cameroon, that the hunchback that marks the *agwe chaka* spirit manifest actor is said to be "the child who symbolically replaces the man whose funeral is being celebrated". This is a symbolic representation, as the same particular spirit manifest imaging appears in any number of funeral events of different deceased persons, without its form being changed to represent the particular deceased or ancestor being honoured by name or distinguishing image. The chances are that a farcical assumption has been perpetuated; because spirit manifests in Africa may have features like humans and human-looking faces, they must be depicting particular ancestors. The dramatization of human typologies and characters in spirit manifest theatre does not constitute ancestor worship in African religious imagination and practice.

There are also reports about women, ancestral spirit manifests. "Among the Western Yoruba, elaborate masquerade performances known as *Gelede* pay tribute to the special powers of women (whether elderly, ancestral or deified)" (Drewal, 1974:8). "Dead mothers are masquerades commemorating festival-titled women among the Okpella, a northern Edo people" (Borgatti, 1979:48). The assumption that Africans practice ancestor worship in representing the deceased as "masquerades", that is fanciful playthings, must be corrected. The two accounts cited above about women spirit manifest types indicate the indigenous intention of the owners of the culture to stage typological attributes of women, which do not indicate any identifiable dead woman. Misperceptions and misinterpretations inevitably occur when extraneous and inappropriate research paradigms, as well as exogenous cultural perspectives, are imposed on research into indigenous African human practices. The *Gelede* and the Okpella reports therefore concern cases of spirit manifest types or species conceived to honour the collective recognition of womanhood, through musical arts theatre, as spiritual, mystical (life-gestating) and mythical forces in life.

Geoffrey Gorer (1949), in his forthright and generally perspicacious account of cultural practices in some West African groups, has refuted William Ridgeway's assumption that "all

masked dances – and the habit is world-wide – are representations of dead men, and the masked Greek tragedies are an elaboration of ancestor worship". Gorer's investigation took him through the West Coast countries of Africa, from Senegal to Dahomey, now the Benin Republic. He concludes: "The masks never represent dead men, but always spirits, or fetishes". He does not necessarily deny ancestral spirit manifests. In fact, he recorded four cases from different societies. But he does not categorise them as masks, since the dancers were "entirely covered in cloth; not a scrap of skin is shown" (Gorer, op. cit.:216). Obviously what he witnessed and discusses are further instances of interactive ancestral commemorations, which mandate that representatives of the spirit world must be performatively evoked to demonstrate affective rapport and solidarity with humans. This is accomplished through artistic interplays that effectuate or reaffirm contractual obligations between humans and the supernatural. It is interesting to note that Gorer's experience in all the places he visited in West Africa is that "Ghosts are always described as white", whereas real humans are black. There is need to reaffirm, from indigenous African conceptual perspectives and intentions, that Africans do not practice ancestral worship, rather commemoration of the active, benevolent dead. The dramatic objective of spirit manifest drama is to "invite" representatives of the abstract spirit world for mystical interactions of critical import to life.

The Igbo do not uphold ancestral spirit manifest practices. Somehow, Jeffrey's (1940) misperception of the "*muo*" practices in Igboland, as the "cult of the dead", seems to have been conveniently adopted by subsequent non-cognitive writers and scholars, foreign as well as indigenous. Thus Emmanuel Odita (1970), in his doctoral thesis, propagates the misconception that "the most important ideas of Igbo masking must have roots in *ndichie* [ancestor] worship". Suffice it to state without equivocation that the idea of ancestor worship is foreign to Igbo religious thinking and practice. Ancestors are revered, not worshipped. Only the Supreme Deity, *Chukwu/Chineke* is worshipped. Commemoration ceremonies that reaffirm lineage solidarity are observed, generally without artistic performances.

The ancestors are recognized as strong affective presences in the hierarchy of the affective supernormal essences. They play palpable metaphysical support roles in the psychical wellness of the individual and the community. They also constitute cohesive forces in the affairs of family and Compound units, lineage groups and the community in general. The regeneration of the transcendental relationship is transacted during the annual remembrance ceremony – the symbolic communion of *inye nna nni*, "feeding the (dead) fathers", in most Igbo communities. This communion cum commemoration, in concept and practice, does not in any manner connote or constitute worship according to the liturgical implications of the term. The reverence is not such that it would be deemed deification or the incarnation of particular ancestors as personified spirit manifests. Remembrance is not worship.

Another Igbo scholar, Ahanotu (1971), also misinterprets the *mmanwu* practice in Igboland when he states: "These ancestors appeared periodically to inspect the activities of their respective communities. They would appear in the form of *mmonwu* (masked men) or *mmo*". Obviously Ahanotu has confused the role and essence of ancestors with the concept and meaning of *mmanwu* practices.

Chike Aniakor, on the other hand, correctly observes: "As a rule, Igbo masks do not represent specific spirits but rather dramatise particular attributes of humans, animals, spirits and ancestors" (1978:42). He thus proposes that, although the Igbo do not uphold ancestral

spirit manifest practices, there is no doubt that human (living or dead) attributes inform the iconographic imagery of some spirit manifests, both conceptually and artistically. After all, humans also endow the spirits and deities.

The vivid account by Basden (1921) about the performance of *mmuo afia* "market spirit" in an Igbo funerary cosmic drama is yet another mis-perceptual assumption that the Igbo conceive and uphold ancestral spirit manifest practices. Basden describes the climactic sequence in a funerary cosmic drama during which all the deceased's relatives were crying out: "welcome, welcome to our father" (this translation of the Igbo expression is Basden's). But instead of a spirit manifest characterizing or personifying the particular dead man who appears, which should distinguish ancestral spirit embodiment,

> The "maw-afia" appear escorting the "spirit" of the dead man from his house beneath the floor of which his body lies buried. On his return to this world, the spirit walks slowly with tottering uncertain steps and muttering words with a feeble voice – his speech being disguised similarly to that of the "maw-afia" ... Meanwhile the escorting "maw-afia" are busily engaged in dusting down the "spirit" to remove earth stains of the grave. (Basden, 1921:24)

In the first instance, the expression, *nna anyi*, "our father", is an honorific address for any noble and revered male personage, living or dead. Male ideomorphic spirit manifests are respectfully addressed as such. We note in the above eyewitness account that the deceased "returns" as a human being, and in human skin, not as a re-embodied spirit of the deceased, that is, in costume. On the other hand, his escorts from the spirit world appear in a spirit "skin", *awolo*, as spirit manifests. *Awolo*, which is a term for any covering of an embodied spirit, is never conceived or created to resemble the human skin. The misinterpretation in Basden's account derives from his failure to perceive that the "*maw-afia*" spirit messengers are intended to be escorting the impersonated wraith of the deceased, who is being accorded ancestral status by virtue of the on-going canonisation funerary theatre. He is being "welcomed" (admitted) into an ancestral reckoning as a result of the canonization ceremony often mistakenly referred to as a "second burial" in literature. The dusting down of earth stains means that he is no longer a corpse and physically bound to an earthy grave – he has incarnated as a spirit essence, but not a spirit manifest. On arrival in the spirit world, he will assume an appropriate place of honour (having been properly buried) worthy of his earthly achievements (Nzewi, 1977), in the sub-terrestrial world of spirits. With the passage of time the new ancestor no longer exists in the sub-terrestrial world of spirits as a distinguishable ancestor. According to cultural belief, such a living-dead who, for any reason, wishes to revisit the human world, detaches self temporarily from this cognate mass in order to make the metaphysical "visit". He or she appears to his or her human progeny in a dream or vision or as an emanation in a living person during an evocation. Such an emanation would augur favourably in the affairs of the living relations.

Wraiths "seen" as physical forms in normal life are usually the non-pacified vision of relations who have been denied proper burial or befitting canonization privileges. Wraiths could also be of deceased, deviant members of a community who do not qualify for proper funerary rites, and are disposed of as the worthless dead. Neither the distinguishable re-

visiting ancestor nor the non-canonised wraiths are conceived or manifested as re-embodied spirits. Rather they "appear" in their recognisable human image or voice or the theatrical demeanour of the human body it has temporarily occupied.

The *mmuo-afia* or "market spirits" are the conceptualized custodians of the market place, which, in the Igbo worldview, is regarded as a common meeting place of humans and spirits. That is, the big market provides a neutral arena for interaction by a concert of tangible and intangible actors bonded in a harmonious cosmos to perform differentiated but interrelated roles. The *mmuo afia* as a supra-human body of dispassionate spirit-agents operate as the executive arm of both the spirit world caucus and of the communal consensus.

In spite of his other misconceptions about the concept and meaning of the Igbo masking practice, Jeffreys' evidence on the utilitarian range of the practice is valid. He sees the *mmanwu* concept and role as

> a strong integrating factor among the Igbo ... The muo with its alleged [subterrestrial] origin ... inspired fear and awe ... It did not fulfil any religious functions other than acting as guardians of all rites and customs and punishing those who infringed them. As executives who carried out the order of the ozo [who by the virtue of the oath of initiation they swear, attain the sacrosanct regard and just-ness of mmuo as dispassionate spirit adjudicators] ... Their authority was enhanced and also placed beyond dispute by their mystical connection with the land of the [spirits]. Through the [Mmonwu], uniformity of customs and of administration was ensured even among widely separated and relatively independent lineage. (Jeffreys, 1949:33)

In contemporary times one notices "lone-ranger" masked figures that are generally masker-owned and masker-organized. They sometimes move and perform in ad hoc groups. They are communally recognised and scheduled to appear at certain periods of the calendar year of a community. They are seen to intimidate non-initiates, particularly women and children who do not show them respect, with whips. Such aggressive interactive play endorses the meaning of their appearance, even though persons could get hurt. This could be interpreted as a contemporary transformation of role. They are the archetypal *mmuo afia* (the executive agents) who have now become obsolete in the structures of modern juridical and societal systems. The indigenous law enforcement roles of the collective *mmuo afia* have been assigned to modern law enforcement agencies such as the police.

The Kalabari is another Nigerian riverine group where the masking tradition has not been perceptually reported in literature. Spirit manifests are sponsored in the cycle of *sekiapu* plays (Talbot, 1967; Horton, 1967 and Jenewari, 1973). The ancestors are invited to participate in the proceedings, but are not manifested as re-embodied spirits. The Deities, on their part, are represented through human mediums during other appropriate festivals (Horton 1960, 1965). Embodied spirits in Kalabari cultural intentions, which Talbot interprets as "a desire to appease the powerful water spirits and entreat their help", belong to the ideomorphic typologies. There are some zoomorphic types as well. The performances enable humans to achieve rapport with potent and affective nature spirits, as well as with other mythical environmental spirits.

Another utilitarian dimension of the spirit manifest practice in traditional Igboland is as community symbols – the focus of communal group consciousness and pride. Every member of a community that owns an embodied spirit, shares in this pride whether or not he or she is initiated or directly involved in the dramatisation. The community owns a spirit manifest, even when the organizational arrangements stipulate membership criteria and obligations that are exclusive with respect to age and sex. Thus, what would appear to be the primary cultural intention of the abstract and zoomorphic types is to project a common community ethos. Egbuonu, the man who physically materialized the *Odogwu anya mmei* spirit manifest of Umuanuka, Nnewi, Igbo, for thirty consecutive years, affirms this when he says that:

> If the spirit-manifest of one community performs an impressive feat in another community it visits, what is important about the demonstration is that it brings honour and prestige to the community that owns it. Because of the embodied spirit's wonders, the owner-community becomes famous at the same time as the spirit becomes well known. (Egbuonu, 1980: field interview)

Hence, public identification of such embodied spirits at home or during travels to other communities quite often makes explicit reference to the community of origin, e.g. the *Odogwu anya mmei* of Umuanuka, Nnewi. The fame and mien of a spirit manifest is assessed as a direct reflection of the creative genius and group ethos of the community that owns it. This then, apart from portraying the thaumaturgic potency of the inhabitants of the spirit world, is a philosophy that informs the quest to own an embodied spirit with superior potency, magnificent or mystifying appearance, impressive demeanour, or other spectacular presentational attributes.

It was prestigious to own a powerful and famed spirit manifest that commanded awe and that gains wide acclaim for its mystic feats in order to win the respect of neighbouring communities. The wider the acclaim on account of magical feats (*mmanwu idi ile)*, or a mystifying appearance (*mmanwu idi egwu*), or wondrous performances (*mmanwu idi ebube*), the more social/scientific/political stature accorded the community it comes from. When two embodied spirits from different communities meet in a public arena, whether inadvertently or by design, they are expected to engage in supra-human mystic combat. Otherwise the one that considers itself weaker would defer to the superior one by giving it right of passage or public performance. A mystical thaumaturgy combat is usually in the nature of conjuring, projecting and/or repelling spells or some other debilitating infliction at and/or from an adversary. Such a test of prowess involves the honour and the prestige of the respective owner-communities. The outcome of these "trials of strength", which rarely involve physical contact between contesting spirit manifests or their human attendants, are recounted far and near and boost the group pride, and social-political prestige of the communities concerned. The accounts of successful exploits are often incorporated in the song texts of the powerful spirits as panegyrics intended to psychologically intimidate future challengers.

In social-political terms, the masking practice thus is a strong factor in preferred inter-communal association and relationships at social and political levels. The intention to focus, consolidate and boost the ethnic or group ethos guides the creative principles that yield

the overwhelming morphological features, the staging props, the poetic imagery of texts – verbal or encoded – and the artistic-aesthetic components of spirit manifest theatre. This utilitarian conception of spirit manifest performance telescopes levels of ownership, starting from the performing group or association to its immediate kinship members or group, to the community, and peaks at the ethnic area in instances of inter-ethnic social-polity interactions.

In the traditional person's imagination and rationalisation of life, Death is about the most traumatic phenomenon of all psychological, social and religious experiences. Death, equally, is about the most perplexing of all enigmatic phenomena that impact human existence, particularly its undesirability and yet inevitability and unpredictability. The inability to countermand Death, despite the genius of medical science, elevates it to a supra-human force that is personified and deified as co-acting in dualistic complement to life, and both under the ultimate determination of the Supreme Deity. Death, as a tragic negation of "living-ness", has thus attracted complex philosophical and psychological rationalisation and institutional observances aimed at coming to terms with its devastating intangible reality. The ascriptions to and observances about and around Death are intended to regulate the meaning and processing of life. The complex theatre engineered by the phenomenon of Death aims at enabling the bereaved to cope mentally and materially with the mental devastation and social disruption that it generates. The implications of death become more complex in instances of a culturally determined accomplished death, that is, the death of a worthy social *cum* political *cum* religious *cum* economic head of every level of family organization in a patrilineage or matrilineage, or a community or a wider society.

The mystic, artistic, philosophical and psychologically composing activities appropriate for any phase of funerary ceremonies are cathartic expedients in coming to terms with the shock and psychical-emotional devastation, and also transact the indigenous rationalisations about death. In some Igbo areas, for instance, it is mandatory for categories of marital, social, political, religious, economic and professional associates of the deceased to sponsor the participation of spirit manifest (envoys from the other world, which will receive the deceased's non-material essence into transformed livingness) in appropriate stages of funerary observances. The appearance of scheduled spirit manifests during the funeral proceedings in the conclusive phase of according ancestral reckoning to a deceased, are climactic (Nzewi, 1991). Their performative presence constitutes the metaphysical validation of the belief that the deceased has merely undergone a transition of livingness. The spirit manifest envoys come to confirm that the deceased has been welcomed into the forum of the affective spirit fold – the ancestral branch – by virtue of the properly and successfully transacted funerary honours. At the psychological level, the human-spirit bonding generated by the variety and meaning of the enactment of the cosmic drama performed by the attending spirit manifests is spiritually uplifting and also enhances the social prestige of the deceased's family. Thus the distress of the bereaved is theatrically performed, shared and relieved. Other cosmic drama performances of the same metaphysical import have been devised among Igbo groups that do not feature spirit manifests in funerary proceedings, to achieve the same social-psychological intentions.

Yet another typology of mytho-mystic spirit manifests was instituted to supernaturally compel compliance with communal mores and codes of socially conducive behaviour.

They could operate at night or during daytime. They were prescribed and sanctioned as representing favourable spirits from the other world that have a special mandate to monitor communal ethics and expose social offenders, while complimenting model attributes and behaviour. The impartiality and effectiveness of this typology in monitoring and maintaining stable polity queries adopting exogenous corrective organs that increasingly betray the trust and security of the masses in contemporary societal systems. This operational effectiveness of this typology should be a model for modern African governments and societal transactions that critically need non-compromisable corrective organs to contain the enormous abnormalities of modern "democratic" governance and other social-political malpractices that cause traumatic conflicts in contemporary Africa.

The social corrective or social satiric theatre of these spirit manifest types is traditionally designed to restrain human excesses in all spheres of life. Examples of this utilitarian category of spirit manifests among the Igbo of Nigeria include the *Ayaka*, the *Onyekulie* and the *Mmanwu abani*. They perform as dramatic raconteur spirits.

The calendar or public staging of a host of homologous embodied spirits under a common name, such as the *Egungun*, and which belong to the ideomorphic category, is not typical of the serious spirit manifest practices of the Igbo. Calendar festivals staging of the spirit manifest theatre, such as the *Omabe* in the Nsukka area, or the *Owu* in the Mgbidi-Awoomamma-Izombe axis of the southern Igbo, are uncommon instances of embodied spirit practice. Field investigations reveal that they appear to be borrowed from outside Igboland (Aniakor, 1978, for *Omabe*; Nzewi, 1977, field notes for *Owu*).

The zoomorphic subcategory is a concept of spirit manifest performance that demonstrates the spirit essence of potent forces in nature that impact human life experiences effectively and affectively. As such, there is a need to come to terms with their phenomenal force through the interactive rapport of transcendent drama. The zoomorphic typology is also practised as a focus of communal ethos and pride. The performances then need to be re-enforced with extraordinary capabilities in the form of metaphysical-science demonstrations such as magical wonders and charms. The thaumaturgical potency enables them to withstand inter-spirit or inter-communal rivalry during the tests of potency that mark a serious spirit, irrespective of the ideational derivation. This gives them mystic essence. Some are also of mythological ideation, since human attributes are often ascribed to animals and plants. These attributes comprise moving and talking and music making and dancing, and generally include the performance of phenomenal wonders in cultural myths and cultural tales, inclusive of the myths explaining the origin of communities. Animals and plants generally are portrayed as living in far greater empathic accord with indigenous Africans, exchanging non-verbal communication and displaying symbiotic relationships.

Actors in masked entertainment

The intentions of the category of masked spirit entertainers are primarily artistic-aesthetic, although intrinsically transacting other more profound human objectives. These are conceived as light-hearted entertainers from the spirit world and are staged to coerce mass psychical health therapy. The philosophy guiding the category endorses the principle of

duality and complementarity that underpins the Igbo worldview. Thus the inhabitants of the visionary (spirit) world also engage in games, music, dances and dramatic fun that are recounted in tales and myths. The spirit world is a transformational or dualistic imagining of the human world, which allows for symbiotic relationships in a manner that makes the mental transition from the human world to the spirit world tenuous. After all, the human mind invented the nature of the spirit world as a result of subtle and surrealistic interactions with intangible but palpable spirit emanations in the form of knowledge emissions or spiritual health. A validation of the symbiotic association requires that the spirit entertainers should make organized terrestrial appearances to interact and share recreational health rapport with humans. It is by the same reasoning that the more serious ideomorphic counterparts commune with humans by transacting serious social, political and religious issues in human affairs.

The African masking tradition constitutes total theatre according to the conventional definition of theatre with respect to the symbiotic integration of music, dance, costume and drama (commonly non-verbal) in conception, conformation and performance. There is a need to emphasise that the deeper conceptual and ideational intentions of the theatrical in the African creative imagination deploys the performative arts to address all aspects of indigenous life. The institutions and management of education, politics, morals, religion, socialisation, preventive as well as curative health, and recreational activities are processed by theatrical conformations. When ideomorphic types talk or sing to communicate crucial, often topical, messages and injunctions, they contrive voice masking that simulate spirit voice attributes by using mirliton vibrators. Otherwise, spirit manifest actors rely primarily on mime, significant movements and text-loaded dances, cryptic costumes, and essential properties for effective dramatization of themes, plots, and text (tacit or elaborate), to transact various human and environmental objectives.

Masked entertainers are featured as comic and light drama actors or specialist poetic dancers during festivals or other social events. They could also feature in the masked retinue of some ideomorphic types to provide entertainment relief by representing and parodying the current and expanding worldviews of the society. As such, they depict the current human, behavioural and occupational mix in the society with humour. The range of such spirit manifest roles includes diviners, idiots, hunters, lovers, miscreants, policemen, ethnic typologies, and models of age-sex attributes, Europeans, etc. Otherwise, masked entertainers normally provide independent shows.

Initiation masking practice exists and has been reported. Ottenberg (1973) documents a type occurring among the Afikpo, a southern Igbo group, which is similar to the Angolan example of initiation masking practice (Kubik, 1969). Initiation spirit manifest performance is staged as the masked outing (knowing the spirit) of boys after a period of camping to prove themselves worthy of admission into responsible, adult reckoning in the community. Initiation masking theatre serves as cosmological theatre indicating that the young boys have attained a mature level of spiritual regard, and reintegrates the spiritually "re-born" boys into the community.

Generally, masked entertainers are non-thaumaturgy spirit actors, and depict no magical attributes. They are conceived as regenerating psychical health through light entertainment.

Children's masking theatre appropriately belongs to the social entertainment category, but it contains the fundamental intention of socialization, cultural education, exercising creative imagination and self-actualization.

Values of spirit manifest drama

The cultural intention that informs categories of spirit manifest practices provided the indigenous societies with

- communally focused and psychologically arresting strategies for coping with the emotional devastation of some traumatic cosmological phenomena. In practice this entails the embodiment and artistic enacting of the rationalised attribute of such phenomenal occurrences or forces, tangible or otherwise, which impact a society's worldview of harmony and balance in nature and life. The utilitarian perspectives consolidate as well as advance the society's polity.
- a transcendental process that focuses as well as promotes communal/group ethos and pride at the same time as it enhances communal/group prestige in inter-community/society reckoning. Such effective symbols of national or group-prestige is now transferred to the ownership of victorious soccer teams, sporting stars, star artist cults, sophisticated technology, nuclear weaponry, etc., in modern nations/states.
- ultra-mundane, and thereby impartial and incorruptible, commissioners who mediate order and fair play in a world of deviationist human tendencies. The spirit manifest practice, in other words, is a potent psychological force designed to coerce as well as enforce an ordered human society. They are beyond human censorship and intimidation.
- iconographic and demonstrative representation of human ideals of form, attribute and comportment as illustrated by the qualitative natures of feminine spirit and masculine spirit models for instance; and also a critical illustration of undesirable human qualities, attributes and behaviour as in satirical character types.
- an enrichment of a society's creative-artistic genius, as well as a vision of life through promoting expertise in the music, dance, drama and costume arts.

The intellectual fountain and the meaning of life of the musical arts in Africa's indigenous creative imagination attain composite rationalisation in spirit manifest theatre. The initiatives that could advance the creative art form into contemporary relevance must not be flippant or court exclusively contemplative or entertainment notions of the artistic. Finally, it is necessary to relate the discussion to Africa's modernising socio-cultural intentions, and the changing worldview in which there are conflicts and dilemmas related to:

- the indigenous or foreign mental arts practices and cultural image that should be promoted in all sectors of modern state polity in Africa.
- how to adapt or redeploy indigenous cultural-artistic practices that could be of strategic value in monitoring, critiquing, consolidating, advancing, and mediating noble modern nationalistic aspirations.

It is in this regard that there is a need for a continuum, not necessarily continuity, of the ideational intentions, the humanning virtues and moral values of the spirit manifest practices. We have argued that it is a noble and original indigenous institution that rallies positive community, group and national sentiments. It is an effective force in societal management and attitudinal formation, as much as in reformation. There is thus the need to expand the vision and effectiveness of the creative and humanistic imperatives of the indigenous spirit-manifest theatre. A continuum of its creative intent and content should be fundamental in determining modern theatre education and practices, as well as contemporary festival and tourism programmes in Africa that are neither farcical nor flippant.

Part II of this study presents a sample of a practical initiative in the Ama Dialogue Foundation at Nsugbe, Nigeria, which sets out to research, re-orientate and give contemporary relevance to the concept and human meaning of indigenous spirit manifest drama for a contemporary education and performance continuum. The motivation is that the spirit manifest drama is a humanning educational medium that coerces compliance with a society's canons of moral, virtuous and civic living in manners that imbue benign spirituality. The drama pieces that were created and given pilot performances (1997-1999) aim to capture the essence of the indigenous in conceptualizing and creating what should constitute an authentic composite African drama of social consciousness relevant for professional, community, television and classroom theatre arts practices.

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PART II: SPIRIT MANIFEST DRAMA: REORIENTATION FOR CONTEMPORARY CONTINUUM[3]

Meki Nzewi & Odyke Nzewi

Introduction: Africa's indigenous masking practices – sense and meaning

European conventions and practice use the mask to conceal or disguise the personal identity of a masker. Hence the European term, masquerade, is defined as

> A social gathering of persons wearing masks and often costumes, an action or appearance that is mere disguise or outward show (*Webster's New Encyclopaedic Dictionary*); or false show; pretence, formal dance at which masks and other disguises are worn (*Oxford Advanced Learner's Dictionary*).

The modern European ideas and practices of masking are most inappropriate for defining, understanding or interpreting the deeply spiritual orientation and humanning foundations of the unique African indigenous masking concepts and practices. The term masquerade that captures the contemporary European sense of masking practice trivialises the sense and meaning of the spirit manifest in Africa that researches the societal mission, and demonstrations of phenomenal potencies, magical feats and other supra-normal capabilities entailed in fulfilling the mission, by the embodied actors.

A performing masked character in the African cultural imagination is not indulging a "false show" or "outward show". The persona is not conceived or perceived as a human "person" by any psychological or philosophical rationalisation, because to "enter into a masked form" is to enter a state of altered consciousness, to be transformed into a transcendental "beingness" in order to effectually transact a humanly objective.

What the indigenous African mind thinks or does is very often different from what the Euro-mental or America-mental intellectual, analyst or observer/critic invents or interprets that the African mind and life systems represent. The indigenous African mental ecology, philosophies and human-cultural rationalisations are unique. They make appropriate and abiding human sense in the African human environment, and have sustained Africa's cultures through millennia of relatively peaceful, health- and research-conscious

3 Masked actors in indigenous Africa are spirit agents who use the medium of composite dramatic theatre to educate, caution, correct and entertain in the human milieu.

human development. Indigenous Africa understood best its human environment and accordingly reasoned adequately functional cultural systems and practices for living in harmony with the physical as well as metaphysical cosmos. As such, the cultural practices should be perceived, understood and interpreted primarily from the original perspectives of the African mental culture and worldview. Any sublime advancement initiatives must also derive primarily from this, to make human-cultural sense in Africa for Africans and Others. The human, environmental and governance disasters, as well as the cultural-mental deviations currently causing conflict all over Africa have resulted from the reckless imposition of exogenous human, cultural and scientific systems without reverence for and reference to genetic and contemporaneously valid indigenous knowledge systems.

Traditions have always been advanced, and continually need to be advanced with the kind of discretion that prioritizes what is conducive for humane living and safe environment. Otherwise, contemporary Africa will continue to suffer spiritual, governmental and human-environmental degeneration caused by sudden radicalisation of the original.

For the sake of African intellectual genius and overall human integrity, it is imperative to continue to identify and correct some of the misunderstandings and misinterpretations with regard to indigenous Africa, despite the seemingly irreversible odds. The modern cultural-artistic absurdities that have overwhelmed the African human ecology need to be pragmatically interrogated and corrected as well. Hence it is expedient that the old practices should be given modern global meaning and human reinvigoration derived from the original mental and cultural authority. The task appears to be a "mission-impossible" because modern African intellectuals in all spheres of life have become pathetically subservient to modernistic European-American thoughts and practices that do not even serve the best human interests of the exporters.

An indigenously powered mental force is imperatively needed to institute a mentally secure African cultural posterity. The mission is particularly desperate in the musical arts which form and shape mental attitudes and coerce mutuality in community living. Deriving viable concepts and a continuum for the creative and performance heritage of Africans have been the primary research and production commitments of the Ama Dialog Foundation for African and World Arts.

In the African worldview, masked performances are rationalised as a utilitarian artistic engagement. A spirit manifest could represent a benevolent spirit, a fierce spirit, a chastising spirit, a mischievous spirit, or a corrective spirit, a psychical health-imbuing comic, etc. All of these are strategic in positive character formation. Every spirit manifest, therefore, has an essential agenda for accomplishing stable, orderly, moral, virtuous and spiritual living in the community/society of human beings. As such, it is a spirit essence – not a human person or impersonator – irrespective of how the dramatic manifestation or physical form and dramatic enactment is contrived.

Indigenous African societies used the stratagem of psychological conditioning to nurture a responsible social personality and manage societal systems. This recognised the fact that the normal African has a deeply spiritual disposition that is inculcated through formal institutions for systematic cultural and humanning education. As such, a supernatural belief system and enacted interventions were central to the laws, social conventions, scientific inventions, and standards of public morality in a society. Supernormal emanations,

actions and processes that were generated meta-scientifically, were engineered by a select and endowed few. Thus, social order and spiritual health management were harnessed through mystifying enactments such as the spirit manifest theatre.

The cultural terms for the masking practices in Africa vary from one society and language to the next. For the purposes of modern inter-cultural communication in English, the term "spirit manifest" is preferred as a generic term. The term implicates the philosophical foundations, psychological limits and transcendental modes that characterize African masking concepts and theatre.

We have already argued that the African masking concept has nothing to do with ancestral worship or the representation of dead humans. Ancestors may be accorded commemorative remembrance, solemnized communions that regenerate the spirituality of the living, and venerational honour. The observances establish a contract with the ancestors to support community and family lives through metaphysical intervention. Africans do not worship spirits; rather the remote Supreme Deity through associated favourable minor deities and spirits, similar to how a person in everyday life who is soliciting favours from a relationally distanced temporal authority often seeks the facilitation of intermediaries closer in temperament or association to the authority. Ancestors are not deified in indigenous Africa. African spirit manifest types are normally imaginative, probing and sensing the intangible cosmos, and invented as tangible interactive manifestations for mass psychical wellness. Some types could model human categories or attributes without representing or referencing a known human person, dead or alive. Hence the identity of a person embodying a spirit manifest is never public knowledge. In fact, to reveal the human identity of the psychically transformed human animator of a spirit manifest character has incurred a most severe penalty in indigenous communities. In any case, the human actor does not perform according to his own normal sensibility, personality or volition. At the end of a performance, restoration of the normal personal psyche of the animator is undertaken, especially after having lived the serious spirit manifest types.

- An African indigenous musician/dramatist is an ombudsperson, and functions as the collective conscience of his/her human community. What he/she sings or performs in musical arts theatre is by divine inspiration, which often generates a transformation of the normal personality of the artiste. As an Ombudsperson then, the artistes of the performance arts, by indigenous political-religious convention, are immune from censorship or persecution.
- A spirit manifest actor is an Ombudspirit, a supernatural agent who must be neither manipulated nor assaulted by human beings. It communicates divine messages and injunctions that coerce discipline and spiritual wellness in human persons, as well as the overall polity of the community in which it acts.

Effective environmental forces inform some other serious spirit manifest types. The enactments then become a process of coming to terms with the perceived spirit essence powering the nature of such forces. The names and physical appearance, as well as dramatic manifestations, would then depict the known attributes of known environmental models/inspirations.

The Igbo of Nigeria (population about twenty million), the model for this study, could be regarded as having the strongest and most prolific spirit manifest practice in Africa in terms

of variety, technological vision and magical potencies. The census of extinct, surviving and new varieties is not concluded. However, preliminary research has revealed an estimated six hundred different types, species and names.

The preceding discernments informed the research and re-orientation project, undertaken by the Ama Dialog Foundation in 1998, into the indigenous conceptualization, creative aspirations and practice of the spirit manifest drama. The aim of the pilot project is to design and produce a practical model that would advance the societal-humanning objectives of the indigenous into contemporary relevance as a viable agency for moral enlightenment, creative-cultural arts education and pro-active polity policing in Africa. The presentation that follows derives from the analytical and practical theatre outcomes of the pilot research and re-orientation project funded by the German Foreign Office.

The theatrical imperatives of the indigenous spirit manifest theatre as the authentic African drama

- The costume that embodies a spirit personality must communicate decipherable visual/symbolic text.
- The character of the music must convey and evoke the spirit character as well as sonically depict its nature. The music spurs the spirit actor into action, interpreting, signalling and marshalling the scenario of the drama. Sometimes the lyrics tacitly encapsulate the story content.
- The supporting human actors are formally initiated into the esoteric masking practice club of the serious indigenous models. They play the music, guide the spirit actor and carry the theatrical or magical props, if any.
- The prescribed as well as spontaneous behaviour and responses, and the active interaction of the audience anchor the message or meaning, and equally approve the effectiveness of a spirit manifest performance.
- Serious attention must be given to the venues and properties of presentation. The appropriate esoteric and/or magical actions must impact the psyche of the cognitive indigenous or enlightened outside audience in a manner that makes the performance a supernatural agency for spiritual and moral regeneration.
- The dance, symbolic dramatic elements, mime, and movement dynamics, must communicate the intended theme or story, apart from providing artistic and aesthetic entertainment. Spoken dialogue is not an essential mode of communication and interaction; the narrative content must evoke psychological suspense.
- The stage business must generate psychological suspense, and leave indelible prints in the mind such that the significant content of the overall dramatization serves as correction, caution or as a lesson for humans. The presentation could also model the society's canons of desirable or undesirable human attributes. The dramatized theme or story could mobilise human members or categories in a community to thereafter embark on corrective group action as need be.
- Mass recreational entertainment must underlie the artistic-aesthetic aspirations in such a manner that a successfully produced and presented spirit manifest drama automatically engenders emotional catharsis and spiritual wellbeing.

Contemporary trends in spirit manifest practices

Contemporary masking practices in Africa have become a travesty of the indigenous concepts, sense and meaning. The features of contemporary creations, as well as the presentation of many extant types, have become imitations of the European masquerade convention, or otherwise aspire to the costumed carnival parades of the Caribbean Islands. In essence, masking practices are fast degenerating and are taking on a frivolous, carnival entertainment orientation. This corrupting trend is a result of the mental insecurity *cum* cultural alienation that has eroded the intellectual security of the African and disabled original African genius and values. Mind-conquering modern religions, as well as the mass deceit inherent in modern governmental systems, continue to amputate African cultural-mental integrity, and graft a frivolous and criminal life orientation. The spiritual content and humanning intentions of masking practices have become bastardised, and relegated.

The Ama Dialog cultural intervention aims to restore and re-orientate the humanning objectives, moral content, cultural meaning, and, particularly, the mind formation imperatives of the viable creative and performance arts practices of indigenous Africa. It relies on research as well as original African thinking and creative perspectives to:

- discern the original artistic-aesthetic sense and human meaning under-girding the mental arts of music, dance, drama, painting, sculpture, architecture and medical sciences of Africa's civilizations
- determine and design directions for authoritatively African-contemporaneous creative and presentation advancement – a continuum that derives from the abiding indigenous philosophies, creative theories, principles and artistic-aesthetic genius
- inspire, create and produce authentic African modernity in the musical arts, bearing in mind the compelling, global, interactive milieu

Spirit manifest theatre and modern social-political action

Little distinction is made in the African mind and worldview between artistic (stage) drama and the transaction of normal daily life (the drama of existence).

The indigenous African did not engage in pretentious lifestyles. Life was real drama, and every human being was an actor in the theatre of life. Thus for the indigenous African mind, the character portrayed on stage by a human artiste is often taken to represent his/her real life attributes. Exceptions would occur in the context of conceptually demarcated social satire when caricaturing of known human persons is encountered. The indigenous sensibility makes it possible for the dramatic attributes of, and depictions of import by, spirit manifest actors to be believable, and make critical impact in real human and communal living. The performed actions and stories are perceived as modelling attitudes and experiences in real life. Human stage actors are rare in authentic serious indigenous African drama because indigenous drama is conceptualised as transcendental modelling of real life experiences. The African sensibility, as well as sensitivity to the experience of drama, initially posed problems of social identity for contemporary African actors and actresses involved in the Euro-centric concept and practice of dramatic theatre as make-believe entertainment.

When a modern African leader is identifiably portrayed in contemporary drama or music, the audience easily believes the story as real and true. This convention of experiencing drama as reality has resulted in instances of modern African leaders repressing satiric contemporary drama and dramatists/singers in Africa that stage political satire. Modern African figures in any kind of public authority resent being associated with a villain in drama or song.

Vision could be regarded as the most impressive and cherished of the human sense organs. In African material life, what is seen is what is believed: '*Afu na anya ekwe';* and what a person believes in, models virtues, values, consciousness, attitudes, actions and aspirations.

Human characters in indigenous musical arts may perform in light, healthy entertainment theatre. Spirit characters transact the object lessons imperative in serious dramatic enactments and depictions of life. As such, the psychological/therapeutic management of most aspects of societal polity and communal action is transacted as the theatre of spirit drama.

The contemporary search for the authentic African dramatic form and style must take into account the innate African spiritual disposition. Re-orientating the true African concept of drama as social-political action does not stop modern African dramatists from adapting meaningful elements of exogenous staging conventions. The power to entertain that qualifies drama already particularly marks the musical arts types performed by humans for social satiric purposes, and strategizes amusement designed and interacted as a corrective force in forming the mind.

Being exposed as a villainous human in musical arts theatre is to be ostracized socially and spiritually from communion with normal humans in the indigenous environment. Despotic and insanely corrupt modern politicians and the collaborating State officials who malmanage the current African polity fear serious dramatic and other mediums of musical satire/criticism more than they fear bullets, the modern press and other imported modes of political censure. The indigenous strategy of the musical arts as an agency for mass public ridicule remains contemporaneously effective in conscientizing and coercing good leadership. The modern imported modes of social/political criticism and censure easily succumb to partiality, subjectivity and compromise, and are remote from the African modal sensibility. They are mired in materialistic orientation and Ego-play. As such, they have been most ineffective in containing and correcting the modern political chicanery prevalent in the contemporary theatre of African political governance systems, because they lack mass ownership and involvement as well as supernatural mandate. The objectively critical journalist, for instance, is isolated and endangered because she/he has no active mass constituency. Modern political and administrative leaders therefore have no problems repressing or countering or compromising the imported modern organs of public censure and criticism, which they in any case own or control. Their modes of criticism, furthermore, are too far-fetched for the unenlightened masses, and are only beamed at the minority top

elite of the population, most of whom are partners in the governance and bureaucratic farce.

It is against this background that the research experiments of Otu ozi mmanwu, "the spirit communication theatre group", was formed to create a modern continuum for the indigenous spirit manifest agency for coercing a sound social-political environment. The themes and stories in the group's repertory monitor and dramatize topical issues of social, cultural and political concern. The aim is to update the old practices, to make them relevant in the contemporary human milieu.

The spirit manifest theatre is a religious institution that was designed by the indigenous African societies as a psychologically effective medium for corrective and community education. It imbues spiritual dispositions, and thereby nurtures moral and civic conscience in children and adults alike. Conversely, the modern, foreign religions, as well as governmental systems, have systematically diabolized and undermined the original African spirituality and morality. Hence the epidemic of senseless battles, murders, rapes, robbery and wanton looting of public wealth in collusion with both subtle and blatant foreign destabilizers of African human systems. The disablement of the force of the indigenous musical arts theatre as an executive agency for social-political order has thus occasioned the very low level of social, political, economic, educational and religious morality currently assisting in the devastation of contemporary African societies.

The Otu ozi mmanwu[4]

The theatre project was created to pilot contemporary community drama. It employed the medium of folklore and allegoric drama to satirise and comment on contemporary social issues. It also developed educational drama forms that popularize societal issues and enlighten the public about current health, child-care, environmental protection, civic consciousness and contemporary moral issues of local, national and global concern.

The style and content are authoritatively African in a contemporary sense. The production design is such that the performing group could give live performances at any suitable occasion and in any location – indoors or out-of-doors, in daytime or at night, with natural or modern technological support.

It is presented as a continuum of the indigenous drama model that strategizes visually engaging as well as psychologically compelling theatre as a primary site for critiquing as well as popularising serious contemporary social and political deviations and developments. The dramatic style does not accommodate verbal dialogue, but rather relies primarily on symbolic costume, mime, dance and music as integrated mediums for communicating visual texts and dramatic business in the original African style.

It performs episodic drama, each episode lasting about twenty-five minutes, for live and television audiences. The television versions of the stage creations then use subtitles to enhance multi-cultural understanding of the stories that are enacted.

4 The Ama Dialog Foundation has produced the Otu Ozi Mmanwu Theatre Company. The group is the final outcome of the research and reorientation project (1997-1999) concerned with the African indigenous spirit manifest practices. The project was principally funded by the German Foreign Office, and supervised in Nigeria by the German Embassy in Lagos. The research resulted in the creation and production of contemporary spirit manifest drama series.

Production style[5]

Ozi mmanwu implies spirit manifest communication and education. Otu Ozi Mmanwu is a theatre group that performs spirit manifest drama of social-political action and education. Members of the theatre group were recruited from unemployed young men in rural communities for the research project.

The themes and story lines are based on cultural lore or contemporary social, political and religious issues. The reorientation vision unpacks the symbolic texts and esoteric meanings tacit in the cryptic indigenous spirit manifest types and presentations. Such symbolic texts are given contemporary societal reinterpretation and explanation.

Themes or narrative sketches in this production style are discussed and elaborated as a group creativity exercise. The Artistic Director directs the creative process and the rehearsals according to the production style. Characters are determined and assigned to appropriate members. The story and songs are written down for the purpose of documentation when an episode takes final shape.

The music is also developed largely as a group creative process, and helps to communicate story content as well as pace, and structure the actions and dances. The more capable members of the group help to formulate appropriate song texts that further explain the actions and scenario. The Artistic Director, a trained music dramatist, provides a modern dramatic reorientation to the themes, plots and stage dramatisation, and has the final artistic responsibility for arranging and directing the music ensemble as well as the stage production. The solo singer and chorus are the non-masked instrumentalists that are on stage to support masked spirit actors in line with the indigenous model.

Scripting spirit manifest drama for the contemporary live/ television stage – sample scenario

Title: Otakadike (The Mighty Terror)

Cast

Nne-Mmanwu [Mother spirit] – Old, fragile woman moving gingerly; calm face mask; simple and humble costume; benevolent demeanour but becomes stormy when provoked into corrective magical feats.

Otakadike [The terrorizing valiant] – Huge in size, massive and fierce male mask head with horns and exaggerated facial features; characterized by bold and violent motion and actions.

Akaje mmonwu [The satiric joker spirit] – Comic male mask, costume, gestures and mannerisms that evoke laughter; a caricaturist, an ombudspirit personifying the musical arts

5 The Otu Ozi Mmanwu project presented live public performances in 1998. It also produced a television version of the thirteen episodes in the group's repertory. Odyke Nzewi is the Artistic Director, Meki Nzewi the Concept Producer, Doris Weller the Administrative Producer and Ann Odili the Production Manager.

by detecting and communicating noble and diabolic behaviours in jocose movements and actions.
Di ochi [Palm wine tapper] – Serious male mask and costume; humble and business-minded.
Di na nwunye [Husband and wife family spirits] – Youthful face mask and costume for the husband, and maidenly face mask for the wife.
Chorus – A team of human musicians playing portable instruments and singing; no face masks or spirit costumes; stationed on stage and dramatically interactive.

Music
Appropriate musical themes cue the entry and actions of the spirit manifest actors in such a manner that each has his/her own peculiar musical signifier (leitmotif) that sonically depicts its spirit nature. The lyrics help to communicate the storyline. The Mother spirit has two leitmotifs – one for her normally calm nature, a fiery second theme for her to transform into her mystical stormy nature. Music is played throughout the performance, changing into action motivating and action underlining themes to pace and sonically structure the scenario. The leitmotif for the principal actor on stage is kept going to underline her/his significant actions in the scene irrespective of the other protagonists she/he is interacting with. The musicians are expected to improvise on the given text and musical themes, and could play purely instrumental passages to extend an on-going theme for actions on stage.

Scenic props and sets
An open space stage with no special stage sets and decor is recommended. The respective characters need symbolic props as below. The costumes and head/face masks already recommend their respective characters and any other defining extra props preferred by a Producer: Otakadike has a rope for enslaving protagonists, and a club for intimidating them; Nne-Mmanwu moves with a walking stick that metamorphoses into magical potency for subduing and chastising offending protagonists; Akaje mmanwu carries in a stool on which Nne-Mmanwu will sit to observe the events that transpire in her domain; Di ochi has a circular palm-climbing rope, a container of palm wine and a palm-tapping knife.

The text
The English translation enables the interpretation and understanding of the text and the sense of the songs, which are dialogic, into the local language of performers and audience. The chorus is visible, at the fringe of the performance space, and as mobile as the dramatic encounters recommend, without obscuring or obstructing the stage action of the spirit actors. Members of the human chorus could also simulate audience behaviour and responses that would enable the non-performing audience to empathize with the stage business, without detracting attention to their critical musical role.

The scenario
The chorus of musicians enters the scene playing an instrumental dance. They dance and parade around the arena-type stage, and then settle in a convenient location, possibly with the audience. They will play non-stop throughout the performance, cadencing and changing themes/pieces according to the script and/or stage directions.

Music cue – Instrumental

The instrumental dance music changes to Akaje's introductory dance sketch. Akaje enters with an unbalanced dance mannerism and comic gestures that are laughter provoking. He acts like an idiot but characterizes human behavioural and movement types.

Music cue – Akaje's leitmotif

Chorus: *Akaje-mmanwu apu o ije* (The satiric joker-spirit is on the prowl);
O gbazulu obodo, onye oma (The roadrunner, good spirit)
O ji uchichi afu uzo (The one who perceives what darkness hides)
O ji ututu afu uzo (The one who sees what dawn reveals)

Akaje's mood, behaviour and actions change instantly to that of an investigator, an Ombudspirit. He dances around the spirit community, beckoning to all and sundry to pay attention to the coming dramatic performance, and to learn from it. He mimes that his role is to observe, report and caution on societal events. Using stylized motions, he starts snooping, inspecting, sighting imaginary events around the immediate and far stage environment, including the audience, with rapidly changing gestures that depict shock, approval, happiness, disgust, anger and amusement. He then moves to a strategic position from which he will critically observe (as an in-set actor) the dramatic activities on the central acting stage. He will interpret in mime what should be normative collective community reactions to the moral tone of every sequence of the stage scenario that transpires.

***

Music cue – Otakadike's leitmotif

Chorus: Otakadike, *emena-emena* (Otakadike, do not rampage and terrorize)
O si na ya ga eme (He insists that he must)
Awaliba! Tigbuo-tigbuo, zogbuo-zogbuo (The mighty terror! Not restrainable, stampeding, destroying)

Otakadike erupts onto the scene, using eloquent mime gestures to demonstrate physical prowess and mystical potencies for inflicting pain and commanding extraordinary forces. At the climax of his dramatization he works up energy to dare what is normally impossible: he gestures that he is about to carry out his climactic feat of snatching moon energy by sheer force of will and magic, and use it to boost his own. His mimetic gestures and struggles distinctly depict his confrontation with the moon in a bid to appropriate the moon's energy to boost his thenceforth, insurmountable metaphysical prowess. At his observation post, Akaje is hysterical with alarm. To mark Akaje's alarm, the chorus immediately echoes his mood by striking a fiery theme that cautions of the danger of confronting a supernatural phenomenon.

Music cue:

Chorus: *Otakadike, I ga ekota onwa*? (Must you also pluck the moon-energy?)

Otakadike balances, feet astride, chest out, head thrown back and menacing. Then he musters mystifying magical signs and powers with which he succeeds in plucking moon energy out of the imaginary sky. He slaps the mighty moon energy forcefully through his chest into his entire being. The moon power rocks him out of control. He struggles, staggers and dances offbeat until he finally accommodates the power in his system. Thus extraordinarily powered, Otakadike stampedes and dances all over the arena. He dances off-scene, triumphant and menacing. Akaje, totally overwhelmed and trembling all over, stumbles off the scene following and querying Otakadike's intentions, at a safe distance.

***

Music cue – Nne-Mmanwu's calm leitmotif

Chorus: Nne-Mmanwu (Mother spirit manifest):
Igirigikpo; ocho udo (Tough one; peaceful and benevolent)
I bulunu ajo Mmanwu, O chupu gi ajo mmuo; (If you are an evil spirit, she will exorcise your evil nature;)
I bulunu ezi Mmanwu, O gozie gi. (If you are a good spirit, she will bless and protect you.)

The Nne-Mmanwu, the ancient and deceptively frail looking "Mother of Spirits" comes on stage moving and dancing gingerly, supporting herself with her walking stick. Akaje, who is her aide, normally escorts her. He is carrying a stool for her on his head, supporting it with one hand while additionally supporting Nne-Mmanwu with the other hand. She dances gingerly and slowly as she engages with the acting space, inspecting her spirit community. Akaje moves away to put down the stool in a strategic but obscure position from where Nne-Mmanwu will observe events on stage. She sits down, and Akaje then spirits around to observe events in the imaginary spirit community (the entire audience area), and running-dancing back to report to Nne-Mmanwu. Increasingly, Nne-Mmanwu is disturbed, then enraged by the alarming accounts that Akaje is depicting to her. As she becomes greatly infuriated the theme music dramatically changes to the hot and fiery second leitmotif for Nne-Mmanwu.

Music cue – Nne-Mmanwu second leitmotif (instrumental, fiery action music)

Chorus: *I kpasuo Nne Mmanwu, ikuku ebulu gi*. (If you provoke the Nne-Mmanwu, the stormy winds will blow you off.)
I kpasuo Nne Mmanwu, aju anwudo gi. (If you dare the Nne-Mmanwu, dizziness will overwhelm you.)

The Nne-Mmanwu unexpectedly metamorphoses, giving a brief demonstration and dance of wondrous youthful agility, miming mystifying actions. As suddenly, she subsides, and

acts her age again, displaying signs of pain in her joints as she regains her normal genteel appearance. Akaje conducts her back to the stool in the obscure position, and helps her to sit down and await his report about the affairs of the spirit community. Akaje takes off again in sprightly fashion with his routine of snooping around to monitor and detect events in the spirit community.

***

Music cue – Di-ochi's theme music

Chorus: *Di-Ochi, nwa muo*; (Di-Ochi, the humble one;)
Neta nne gi neta nna gi, onye oma. (Takes care of the mother, takes care of the father, the caring person.)

Di-Ochi, the meek and humble "Palm Wine Tapper", dances onto the scene with his palm wine tapping tools – a climbing rope, a knife and a gourd. He dances and mimes his daily subsistence routine. He inspects the palm trees, climbs up, does his tapping act, and climbs down again. All of a sudden the chorus closes Di-Ochi's number, and strikes on Otakadike's theme music.

Music cue – Otakadike's leitmotif

As the chorus strikes his leitmotif, Otakadike storms onto the scene with great agility. He charges around and causes a commotion, scaring Di-Ochi, who respectfully steps aside and stands humbly, struck still in trepidation. Otakadike finally confronts Di-Ochi in mime, menacingly and blustering. Di-Ochi takes a sip from his gourd of palm wine to indicate good intentions, then calmly offers Otakadike the gourd of palm wine to take a sip too in accordance with the social conventions of sharing fellowship in a community. But Otakadike brushes aside the gesture of fellowship. He provocatively snatches the palm wine tapping tools out of Di-Ochi's hands and flings them aside. Then he roughly demands the entire collection of palm wine in Di-Ochi's container. The unusual demand shocks Di-Ochi, who refuses. Akaje mimes disapproval of the unwarranted acts of hostility and intimidation perpetrated by Otakadike.

Music cue – Chorus changes the theme to caution the aggressor

Chorus: Otakadike, *I ga eme n'ike*? (Must you use brute force?)

Otakadike forcefully snatches the gourd of palm wine from Di-Ochi and proceeds to drink up the entire content. That done, he flings away the empty gourd. He then bullies Di-Ochi, signalling viciously that Di-Ochi should pick up the empty calabash as well as the other wine-tapping tools Otakadike had grabbed and thrown away earlier. Di-Ochi feebly protests against the extreme intimidation and humiliation. Otakadike, incensed, physically assaults Di-Ochi, grabbing him at the shoulders, and forcing him, knees and hands, to the ground. Thus totally intimidated, Di-Ochi fearfully crawls on all fours to comply with Otakadike's order. Otakadike proceeds to untie the rope for enslavement that conspicuously dangles from his waist.

Music cue – Chorus changes theme to query the development

Chorus: Otakadike, *I ga agbazi oru*? (Must you also enslave the meek and respectful?)
Otakadike pulls out the rope, ties it to Di-Ochi's neck, thereby symbolically enslaving him. He then proceeds to drag Di-Ochi along as his slave moving on all fours, off the stage.
Meanwhile Akaje has observed the encounter with agitated disapproving gestures. He signals shock and horror when Otakadike drags Di-Ochi off the scene, then rushes over to report the horrific event to the Nne-Mmanwu. The latter is visibly shocked and distressed.

***

Music cue – Di na nwunye theme music

Chorus: *Di na Nwunye, ife di mma* (a loving couple is a lovely sight)
Di na Nwunye, nsoli-nsoli (happy and playful)
O dili fa mma, o dili obodo mma. (When they are in harmony, the entire community knows peace and harmony.)
Ojolima. (Join the joyful sounds of happy living for all everywhere.)

Husband and Wife, Di na Nwunye, enter, dancing and strolling along, playfully happy and fondling.

Music cue – Otakadike's leitmotif

As Otakadike's leitmotif interrupts the scene, he storms into the arena. He is preceded by the enslaved Di-Ochi who is sweeping the path with a broom. Otakadike pushes Di-Ochi out of the way and bursts into the happy couple's love dance, disrupting their happy state. The wife is terrified, and hides behind the husband for protection. The husband defies Otakadike's menacing posture, and protects his Wife bravely.

Music cue – Chorus changes theme and text to anticipate and caution of Otakadike's abominable intention

Chorus: Otakadike, *I ga akpu nwunye madu*? (Must you grab another person's wife?)
Otakadike, *I ga anu n'ike*? (Must you marry by force?)

Otakadike blusters in front of husband, and demands to possess Wife by force of might. Husband resists stout-heartedly. Otakadike attacks Husband. With superior physical might he subdues Husband, forcing him to the ground on all fours, and enslaves him with the slave-making rope tied to his neck. Otakadike then grabs and pulls Wife into his embrace, rudely. Then he drags Husband and Wife off with bold, victorious gestures. Di-Ochi continues to move ahead of him fearfully, sweeping the path along which Otakadike strides, dragging Husband and Wife behind him.

Akaje has again observed the terrorist rule of the mighty, and runs over to report to the Nne-Mmanwu. She is most horrified. Her concern is great. She determines to take corrective action against Otakadike's reckless abuse of might and power.

Music cue – the Nne-Mmanwu's fiery, action taking leitmotif

The Nne-Mmanwu, in a fury, rises rapidly, strong and aggrieved, and storms off the stage. The music is intense. She soon re-appears, moving with her usual calm and meek demeanour to the fiery, action-packed music, supported by Akaje. Akaje conducts her to block Otakadike's expected rampaging route. The Nne-Mmanwu stands still, head bowed low, adopting a weak posture, which gives the impression of a cool and calm but mysterious apparition.

***

Music cue – Otakadike's leitmotif

Otakadike storms in, executing a stamping and lifting dance to his leitmotif. His three slaves are attending him: Di-Ochi walks backwards, sweeping Otakadike's path; the Husband fans him; the Wife fondles him without Otakadike taking any notice. Otakadike depicts pomp and splendour, flaunting his supreme power gesturally. The party initially is unaware of Nne-Mmanwu and Akaje behind her, looking bemused, and blocking Otakadike's path.

As soon as Otakadike's retinue becomes aware of the mysterious presence of the Nne-Mmanwu, just as Di-Ochi, backing in the direction to which he is moving almost bumps into her and senses danger, the three "slaves" dodge out of the way. They are more terrified of her than they are of Otakadike's brutality. Otakadike is thus abandoned to cope on his own with the esoteric force of the Nne-Mmanwu. He pauses, at first puzzled by the unusual opposition. He arrogantly inspects the feminine and seemingly fragile mystery blocking his path. Then he tentatively pushes the Nne-Mmanwu. But she seems fixed to the spot, a solid, immovable object.

Music cue – Chorus taunts Otakadike

Chorus: Otakadike, *I ga akpasu Nne-Mmanwu*? (Dare you confront the Nne-Mmanwu?)
Otakadike, *I ga emeli Nne-Mmanwu*? (Can you over-power the Nne-Mmanwu?)

Otakadike becomes exasperated. He conjures magical inflictions and flings them to knock the Nne-Mmanwu off his path. She does not stir, but stands, immovable as a rock. Akaje is much excited. He signals in great agitation, prancing all over the stage and beckoning the entire community of spirits and all that lives on earth to hurry over and witness an extraordinary encounter. His gestures also indicate that it is important for everybody to be an eyewitness, and take heed. No one should stay away and be told about the spectacular confrontation between two opposing symbols of might – the terrorising power of evil versus the sublime power of goodness.

Otakadike is much incensed by the Nne-Mmanwu´s resolute, unusual opposition, especially as the community of his attendants seem to be so awed that they show signs of empathy with the calm and resolute adversary. He orders his slave, Di-Ochi, to grapple physically with the obstruction, Nne-Mmanwu, and throw it off his path. Di-Ochi bluntly

declines, and shrinks away further, alarmed. He indicates that Otakadike should fight the battle he has provoked. The same order is given to Husband, but he also declines, and also dares Otakadike to grapple with the mysterious one. Otakadike, with one hand for each, grabs Di-Ochi and the Husband by the neck, and hurls them at the obstacle, Nne-Mmanwu. The two manage to dodge contact with the Nne-Mmanwu. They fall away, and then run over to the Nne-Mmanwu's side of the conflict for solidarity as well as protection. The Wife also runs over and joins them.

Otakadike is now alone. He stampedes and roars and conjures more mystical demolishing energy, then flings the great force that is rocking him over the Nne-Mmanwu. No sign of an impact; no reaction whatsoever. Otakadike adopts a new stance and launches a different magical offensive from the side. The Nne-Mmanwu does not stir. Otakadike runs berserk with rage and frustration. Then he adopts a posture of supreme power and authority, and evokes the ultimate magic force of moon energy. He balances the heavy magical burden on his massive shoulders with two hands, and spins round three times before hurling the stupendous force at the Nne-Mmanwu. It has equally little effect on her rigid posture. Otakadike becomes crazed. He rushes around, stampeding all over the stage, summoning and rallying all the mystical powers he can muster in combination. Standing at a distance, with his entire being quaking with this overbalancing weight of demonic forces, he rushes at the Nne-mmanwu to dash them at her bowed head and annihilate her.

Music cue – Chorus strikes the Nne-Mmanwu's second leitmotif, for fiery action

At the instant that Otakadike comes close, the Nne-Mmanwu jerks up her head. The singular significant motion immediately neutralises Otakadike's powers. A mighty force that momentarily jolts him rigid halts his rush. Then he staggers backwards, knocked completely off balance by the shattering counter force that brings his mad rush to a standstill. The Nne-Mmanwu metamorphoses into lightning, in a display of fiery energy. She bristles and storms all over the arena, generating an overwhelming mystical atmosphere. Then she counter-attacks Otakadike, flinging her superior mystical potency with a flick of the hand. Otakadike reels as if helpless in a mighty blizzard. The Nne-Mmanwu evokes more mystifying action, and hurls another charge at Otakadike. The impact rocks Otakadike, and subdues him to slump onto his knees. Nne-Mmanwu's final counter-offensive force so devastates Otakadike that he collapses on all fours, head drooping and lolling. He has become a powerless imbecile.

Akaje is wild with joyous excitement. He rushes in, snatches Otakadike's slave-making rope and with it enslaves Otakadike.

Music cue – The Nne-Mmanwu's calm leitmotif

The Nne-Mmanwu's demeanour once more is calm and benevolent. She makes a sign that frees Otakadike's slaves. The three erstwhile slaves dance about in joyous thankfulness and great jubilation. Akaje drags off Otakadike, the subdued, erstwhile menacing terror. Di-Ochi,

Husband and Wife follow behind Otakadike. They kick him, and generally publicly ridicule the exhausted and humiliated mighty power. The procession, led by the Nne-Mmanwu, peacefully moves out of the arena, dancing and jubilant, to the ongoing music of the chorus playing the cool leitmotif of the Nne-Mmanwu.

Chorus: Nne-Mmanwu, tough and benevolent.
If you are a bad spirit, she will exorcise your evil nature
If you are a good spirit, she will bless and protect you.

***

Music cue - Akaje's leitmotif

Akaje returns to the arena to interact with the community (audience). With expressive gestures he cautions everybody to take note of the morals and lessons contained in what has transpired on stage. He dances out of the arena to his leitmotif, followed by the human Chorus.

END

PART 4
Issues in contemporary education

8. MY KNOWLEDGE INHERITANCE IS AUTHENTIC AND CONTEMPORANEOUSLY RELEVANT 157
9. MUSICAL ARTS EDUCATION IN AFRICA – A DEBATE: ANRI HERBST & MEKI NZEWI 172
10. MUSIC EDUCATION IN THE 21ST CENTURY – CHALLENGES AND CONSIDERATIONS: CHATS DEVROOP 199
11. DANCE IN MUSICAL ARTS EDUCATION 207

My knowledge inheritance is authentic and contemporaneously relevant; otherwise I have no ego to share[1]

The curriculum should offer home-brewed intellectual nurture with consciousness of global human knowledge interaction. Only a vague nation abdicates the nurturing of her posterity in the basic knowledge integrity that validates a culturally valid human identity, or compromises it.

Ancient and current

The societal critic is a ninety-three-year-old musical arts luminary versed in the abiding ancient lore. Her genetic memory spans centuries. She is knowledgeable in the present, and her vision of the future reflects clarity of mind. Her wit is still spicy, though often pungent. The eyes, sheltered by folds of wrinkles are seriously blurred by cataracts, but the inner sight clearly perceives the supernatural and human worlds. She discerns and poetically laments the intellectual fancies of jaundiced mindsets in conflict with the blending of ancestral knowledge lore and contemporary knowledge aspirations. She buried her last two front teeth some two score years ago but has refused to adorn herself with false teeth. So her speech is richly marked with lisps and smacks. The limbs are sinewy, withered, not by Acquired Immunity Deficiency Syndrome (AIDS) but from trekking through nations to champion the mission of the Association for the Redemption of Disabled Humanning Sensibilities (ARDHS). She now relies on a walking stick, and the helping hands of caring stewardesses to climb in and out of airplanes to pursue her advocacy as an indefatigable vocalist for the cause of the association. Her latest visionary poetic utterance, in 2004, targeted the contemporary fallacies concerning knowledge that are being perpetrated in the classrooms by black officialdom manifesting false brain syndromes in the design of the

1 This paper argues the philosophy and vision of cultural arts education in contemporary Africa, and was delivered at the IAACS 2nd World Curriculum Studies Conference in Tampere, Finland, May 22 to 24, 2006. If curriculum is about education, curricular procedure grids African indigenous knowledge practices. The issues in contemporary Africa are: Whose knowledge is being propagated? What knowledge is being promulgated to produce what human-cultural presence? The position argued here is that the modern literary education bureaucracy in Africa has blindly disregarded the indigenous knowledge lore in modern curriculum orientation and content with primary respect to classroom education in the human and social sciences education. This discussion references the performative cultural arts.

curricula and practice of contemporary cultural arts and science education in modern African nations. Her name is Cheta Zowito but her audience has nicknamed her A-to-Z, some in admiration, others in disparagement. But both sides unite in acknowledging that the perceptions and visions that she articulates in sung poetics have a span ranging from the abiding, ancient humanning wisdoms to the "modern moonstruck wisdoms", as she terms the dehumanizing contemporary knowledge genius and the materialistic inventions of its Ego.

Affidavit

Cheta Zowito's testimony

We accommodate new modes for regenerating our valid lore
Because our history is not a vacuum
So –
I don my mask, and transform into a spirit persona
To convey the commission of the guardian spirits of Africa's intellectual genius
If I offend any disoriented mind or protocol, bear with me;
I am only the strident voice of the past
Querying the confused present, to enable a sane and secure future.

Sun-warmth is frightened out of our minds
So much blighted wind blowing everywhere, chilling hearts.
See what we do to ourselves: inventing false sunshine to blind posterity.

My progenitor was not without profound intellect
Now my progeny parades fake wisdom.
Oh, what shall I educate my children, my posterity with,
That they shall cease to be constipated by subversive knowledge?
The wisdom of our original genius abides from the ancient, never dies
Ever has regenerated, an enduring stream of knowledge of life,
Now scorned by bastard minds erudite in parroting ill-digested wisdom of others
That aborts the intellectual re-emergence of my expropriated posterity.

Modern-invented wisdoms flash, flourish brilliantly, and then tarnish –
Ephemeral fancies that scorn the base, and breed psychosis
For the modern consumers chasing snow clouds; enamoured with demonic lucre.
Profound humanning knowledge is now indulged as disembodied entertainment.
Even the act of procreation becomes degenerate, indulged as whimsical fun.
So, fun reigns over sense: Brilliant depressed minds gestating depressive fun,
Wealthy depressed world promoting depressive fun attractions,
Depressed fun-consumers grabbing and killing for fun.
In everything and everywhere:

Addiction to senseless, gorgeous fun, misery fun, even in transcendent musical arts!
Hence modern wisdom nurtures trusting posterity with plastic sensibilities.
Oh, how can the present inculcate in trusting future, my posterity,
The virtue of honouring noble heritage, that they be blessed with noble living
Cherished in indigenous musical arts that is a serious role player?

Knowledge transaction that is driven by the spiritual force of the musical arts
Grafts enduring impressions, bonds the learners, and engenders godly living.
This legacy of African ancestral wisdom holds sublime today, tomorrow.
Oh, how shall I instil benign spirituality in my children, my posterity?
Educate them to cultivate the genuine virtues of home-grown knowledge?
The lore I sing cultures narrative and practical experiencing of knowledge;
Re-performable knowledge entrenches theory and systematic procedure.
Narrative endures creative knowing; practice explicates embedded theory;
Story telling stimulates the imagination, so that what is learnt regenerates;
Practice engineers bodily intellect that performs knowledge in alter-language.
Oh, how can I induct the children, my posterity, in profound African lore?

Do not persecute me for the truths I communicate in musical arts sites;
What I recount in music is divine injunction; I am only the embodied voice of spirits.
Join me, inexorable bard, in dancing spiritual tunes, and living what is just.

Discourse

A curriculum prescribes what to learn, and the learning resources deemed necessary according to a nation's educational vision. A curriculum is a rationalized and consistently, as well as pragmatically, updated system of knowledge empowerment. It is evident in any form in the history of autonomous knowledge generation and dissemination of any human society. However, the literacy processing of curriculum and knowledge has become imperative for contemporary peoples.

Should literacy command a universal curriculum that commands monopoly of cultural expressions, intellectual attitudes and scholarship procedures? Should curricular prescriptions necessary for educating the contemporary person anywhere randomly disregard the generations of cumulative and consistently researched knowledge advancement that accorded cultural identity and intellectual authority to every human group? These issues probe the essentialities of literacy in musical arts education that should equip the African learner to demonstrate original human-cultural presence in global knowledge discourse.

The assumption here is that the sense of international scholarship caucuses and discourses is not to enforce global conformity, rather to allow differentiated knowledge sameness to interact, and thereby inter-pollinate the authentic and differentiated cultural lore and human practices. The commission here is to argue authoritative African intellectual integrity for a curricular vision and nurture that should regenerate indigenous knowledge genius while at the same time including the noble musical arts lore of others.

The gospel about deriving the curriculum for musical arts education in contemporary Africa from the indigenous knowledge systems has been persistently campaigned in cultural policies, scholarly meetings and literature. But no concrete attempts are initiated to capacitate authoritative implementation in classroom agendas. The dilemma that contradicts perfunctory preachers at policy, scholarship and implementation levels has remained disinterestedness in strategies for excavating the definitive knowledge epistemology from the mines of heritage. Also elusive, is how to discern the **what**, and the **how** of Africa's indigenous musical arts systems that should be processed in contemporary school education. The most disabling factor in achieving appropriate curricular thinking and content thus remains the ignorance that reigns about the unique humanly conceptualizations of the indigenous knowledge systems of Africa. The security zone remains advocating while excluding. The dilemma is exacerbated by the disoriented officialdom that maps education policy, and is compounded by curriculum formulators and implementers who adopt extraneous cultural-intellectual models in prescribing and interpreting African knowledge systems. Africa's unique knowledge inventions are thereby interpreted and represented with impaired intellect. Contemporary Africa is thus afflicted with pandemic intellectual diarrhoea, which Cheta Zowito identifies in her exhortation as "bastard minds erudite in parroting ill-digested wisdom of others".

Modern European-American intellectual and disciplinary paradigms have seriously intimidated and disabled human as well as cultural originality in African governance and educational visions. And the African intelligentsia and political as well as bureaucratic elite appear to lack the will and sense to put unique indigenous conceptualizations, theories and practices of the cultural arts in contemporary educational thinking in place, being content with conforming to exogenous dictates. It is absurd, in fact a denigration of Africa's indigenous knowledge wisdom and history, for instance, to be discussing "music" instead of "musical arts" education with regard to the contemporary education mentality and practice in Africa. The baggage of values and virtues that ballast the synthesis of sonic music, dance, drama and visual arts that underscore African creative conceptualizations and performance practices are misguidedly de-emphasized. The atomization of the creative and performance siblings in classroom sites has resulted in the farcically fabricated curriculum *à la* European-American intellectual models. Music is then learnt in the classrooms, as well as experienced in contemporary cultural expressions, in isolation from the disciplinary siblings that anchor its societal-humanning meaning, structure and form as per African cultural imaginations and life experiences.

De-contextualized entertainment is not the objective of the musical arts in African creative conceptualizations and theoretical rationalizations, even in the rare cases when the sound is theorized, performed and contemplated in isolation. Rather, musical conformations transact cultural-human meaning in terms of how the sonic ramifications ably define and effectuate other societal systems and human psychical wellness. Thus profound human intentions and intellectual rationalizations account for the fact that there is no exclusive term for music as isolated conceptualization in most African cultures. The borrowed ideology of learning music as a separate subject area in contemporary education in the arts in Africa is thus a mental deviation that bastardizes the profound and legitimate wisdom of indigenous knowledge.

The outcome of two meetings on culture and education in Africa organized by UNESCO

in Dakar (2000) and Port Elizabeth (2001), preaches "the necessity for curriculum transformation to give children, youth and adults the type of quality education that promotes appreciation of [the] diversity, richness and dynamics of our cultures" (2000); and later laments "the fact that education (in Africa) is unsuited to our contemporary world" (2001:6). Other writers have recognized the profound merits of Africa's musical arts conceptualizations and systematic deployment, which transact complex humanning and spiritualizing imperatives. There are discussions about the inappropriateness of the musical arts curricular and education practice that causes conflict in the contemporary African perception of self. UNESCO has not backed its sermon with any practical remedial initiatives.

John Nwesa (2005:184) argues that, "... a contextualized music education programme will accord great opportunities for Africans to search for new roots upon which genuine economic, political, technological and scientific development will be based". He cites Jorgensen (1997:25) who perceptively advocates "a contextual and interdisciplinary approach to music and the integration of this knowledge with the rest of life experience". Alan Merriam (1982:155-156) recognizes the "enormous influence of African music in its almost incredible variety of transformations" and we add, of creative material and human dispositions. He then postulates that, "it may well be the single most pervasive and important musical form the world has yet known". And yet the owners of the lauded knowledge heritage have virtually abdicated the responsibility to make the unique rationalization of such an intellectual wellspring central in contemporary curriculum and classroom practices for the musical arts. Nwesa further cites the apt observation of Maquet (1972) that many African intellectuals have abdicated their original cultural intellect, and have succumbed to being assimilated into Eurocentric intellectual posturing aimed at becoming "black Europeans". "*But still they were black, and their skins made a mockery on the social level of assimilation which had been fully achieved on the cultural level*" (my emphasis).

Wilson Shitandi (2005:286, 288) notes that, in Kenya, "... the total societal expectation has been characterized mainly by the low opinion and negative perceptions of Kenyan indigenous music. Makers of traditional music are held in low esteem by society." This self-derogation equally stems from curriculum trends at Kenyan universities "... that are designed to influence the child against his own African musical experience".

We have categorically stated elsewhere that: "The current curricula, learning or teaching texts, as well as pedagogic procedure quite often are mentally as well as experientially remote for teachers and learners alike" (Nzewi, 2001:18, 30). And then issued a challenge: "The task we have failed to tackle is that of making authoritative facts about indigenous music knowledge available in published literature for African and world learners".

The problem of self-rejection now challenges any African who courts some modicum of cultural identity, mental independence and positive human image in the inevitable dispensation of globalization. The issue of the moment then is to boldly generate and apply original African solutions, a task that must involve the concerted practical, remedial intervention of bureaucrats in education, scholars, classroom educators, the learners and concerned extra-governmental initiatives.

Poser

Cheta Zowito's reflection

The baby earthworm is developing horns; the elephant is singing soprano.
Too much false sunshine shimmering, heart cold, not thawed;
We need natural sunshine to warm the too many stone-cold hearts.
A parent's skirt blinds the child that disrespectfully throws him up.
Oh, sadness – only sublime disposition could yet redeem our volatile globe.

Why do you wish the moon? Why stress to snatch chimerical longings?
Hindsight, disillusioned child, learn the illumination from hindsight:
The old wisdom abides to enrich the glorious knowledge ahead;
The follies of yesterday caution the obsessive passion for diabolic victories.
When ambition mocks human concerns, the mind drifts, emitting vague expressions.
Embrace mother Earth, which nurtures you; which translates you ultimately.
Education that compels the imagination of learners to drift with the clouds
Entrenches the psychosis of neglecting the earthy wisdom that makes human.
Current inventions disregard humanly base, intent on competing to upstage the Supreme Deity.
Fancy pollutes the mind, engenders mass deviancy, accruing tragic demise.
Beware then, my posterity, of the sirens beguiling this age of psychotic brilliance.
Look down, my posterity, and re-cultivate the virtues of humane living
Which the indigenous musical arts imbue, and you shall attain divine aspirations.

I transact momentous issues in my play inspired by benevolent supra-humans; for
The musical artist that heals minds and societies is divinely mentored.

Discourse

If you have no presence of mind to note when the rain started drenching you, you may not know when the deluge stops because the mind is not at home in your body. So it has been with contemporary Africa, and the indiscriminate acquisition of any fanciful deluge of knowledge, as well as mesmeric lifestyles fabricated and flashed from abroad to drench Africans. The current experiences of bureaucratic systems and human aspirations in African nations do not indicate that the reigning exogenous mentality is abating. The challenge is that Africa should start re-cultivating and harvesting the nourishing farmlands of indigenous knowledge that the deluge could not erode. Governmental policies and the particular educational mentality revealed in curricular realities in all knowledge disciplines at all levels of education perpetuate the intellectual and economic subversion of learners as well as intelligentsia from the prodigious merit of indigenous knowledge systems. The average learner in Africa has only virtual imagination of and remote contact with the European classical musical system that greatly dominates musical arts imagination and classroom

education in African countries. The orientation and quality of the classroom knowledge of African musical arts prescribed by the current cultural arts curricula remain tokenistic. No remedial measures informed by cognitive understanding of the philosophy and theory of indigenous genius and practice have been actualized that would translate policy jargon into curricular integrity and classroom experience. The meaning and purpose of the musical arts intellection that can make African sense and meaning in the African mental-human space will rescue the mental-cultural drift. Some of the factors that engender humanly and culturally disabled curricula for musical arts education in Africa include:

- Continued reliance on exogenous curriculum models, as well as engaging curriculum specialists ingrained in European classical music theory and practice, educational philosophy and methodology to advise on the revisions and reviews of curricula for musical arts education in Africa. The result is that, even when cultural arts studies are prescribed the knowledge content reflects superficial, mis-conceptualized discussions of indigenous musical arts. The curriculum designers and advisers, often recruited from academia, are qualified experts in their own right but lack cognitive intellectual contact with unique indigenous knowledge, thoughts and manifestations. To compound the intellectual deception, the educators and teachers who are required to implement the curriculum in the classroom are not equipped during training with competent knowledge of the sense and meaning of indigenous musical arts knowledge systems.
- The contemporary intellectual incapacitation of the African learner starts with researching, analyzing, discussing and studying the music in total isolation of the siblings in the discipline. This approach constitutes an abuse of pre-eminent African intellectual authority in this field of knowledge. The term musical arts conveys that the musical sound is an integral aspect that explicitly or implicitly activates, permeates and focuses all other performative arts and emotions that are holistically rationalized from conception to experiencing. As such, curricular stipulations should address the musical arts as an umbrella unit. This makes African cultural and intellectual sense of education in the cultural arts, particularly at the lower and intermediate levels.
- Publishers of educational materials for use in Africa exploit the deficient content of curricula in Africa for capitalist gain. They lack the human conscience to promote a seminal advancement of the indigenous knowledge systems through classroom or public education. The publishers, foreign-based as well as local, commonly lobby education authorities in the Ministries and institutions to recommend mishmash study texts that merely paraphrase the already inadequate curriculum contents modelled on European and American educational philosophies, theories and cultural imaginations.
- Classroom educators and teachers of the subject are disabled by pervasive disinclination to conduct basic research. Their intellectual empowerment for teaching the philosophy, theory and human grounding of African musical arts systems is poor. So they are not effective in the classroom, and more often than not frustrate or misguide the learners. As Cheta Zowito indicates, the indigenous musical arts education model transacts momentous societal issues in musical arts play sites that

evoke supra-human presences. The fanciful, humanly disoriented evaluation criteria that guides what is taught further disables classroom learning. Indigenous musical arts education inculcates the acquisition of humanly oriented disposition as well as creative and spontaneous intellection.

- Appropriately researched and designed learning texts and materials that demonstrate cultural relevance are central to redressing the deviations in current intellectual and human development programmes in Africa. The appropriate curriculum is predicated on the availability of such culturally seminal study texts. Available textbooks merely paraphrase the current curriculum, and perpetuate the endemic mental legacy of colonialism.

Arguing solutions

Cheta Zowito's counsel

The wisdom of the Earth mother, frozen in false winter snow, begins to thaw;
Shall radiate and rehabilitate deviant minds,
Enlighten souls willing to shed the mental blitz that numbs home truth.
Note, my children that you must dance cautiously in borrowed outfit
For the owner could strip you naked in public if you dare bold stamps.
Parroting knowledge borrowed from a foreign mental-cultural landscape
Could be humoured but not embraced by the owners master-minding your intellect.
Feel humanly secure then to dance your naked human identity sure-footedly.
Eschew the reel dance of trepidation compelled by borrowed glitters.
When you cherish your ancestral lore, your intellectual dance shall edify you and all.
Dig intellectually deep into your knowledge roots, and your blossom shall ever glow.
So I counsel my children, my posterity in the secure dance of ancestral genius.
With legs firmly earth-rooted, my performance of the dance I know shall never age;
And posterity shall dance on with pride of self, and earn genuine applause, globally.
Only a simpleton abandons the knowledge integrity that validates human identity.

Discourse

The argument is that the curriculum should foster home-brewed intellectual nurture with consciousness of compatible global knowledge exchange. The conscience, aspirations and human orientation of contemporary education in Africa are insanely materialistic. The curricula, as well as evaluation criterion prioritize jingles of ephemeral excellence. Sorties of winning and superstardom that warp the winner's sense of self while instilling a loser psychology on other contestants. Educational philosophy and ideology that pursue loser versus winner goals disable the inculcation of humanning standards, noble spirituality and the appertaining psychical equilibrium. Modern education philosophy and its impelling gospel of winning has spurred excellent tarantulas that disable human virtues. The globally

pervasive social, political, economic, religious, health, environmental and overall dehumanning cataclysms thus generated inflict conflict on contemporary existence at personal, family, group and national levels. A revamp of the dehumanizing winner-loser educational philosophy and a bold review of curricula demand strategies that should mediate the contemporary materialistic educational thinking with the inculcation of humanly intellectual nurture. This is imperative in, at least the exogenously entranced and mentally-culturally imperilled African human space. The philosophies, theories, methodologies and materials for such a home-framed curriculum agenda mandate commitment to researching, discerning and advancing human-making education systems, principles and meanings that sustained a noble ancestry. Contemporary education in the indigenous musical arts lore is key to the much needed paradigm shift.

Sampling meaning of structures

It is in the context of meaning that African musical arts structures encode far more than statistical musicological structures, choreographic marvels or dramatic flippancy. Indigenous African tunes are extra-sonically embodied transcriptions of social-cultural discourse. Dancing bodies are eloquent depictions of life issues. Hence African dances are poetic communications. Drama is a mystical experience – spiritual-psychological conditioning that instils a virtuous mind and disposition. Analysis, study and appreciation of indigenous musical arts in or outside the classroom should then explicate the extra-sonic/choreographic/dramatic definition of artistic structural formal configurations. They are, implicitly or explicitly, cultural statements that embody profound philosophical, medical, psychological, social, religious and technological significations and rationalizations that need to be decoded for contemporary literacy education.

The laboratory style textbooks that proliferate for classroom music studies *à la* available curriculum content convey the farcical impression that an African song in isolation makes, interprets or translates a culture's musical lexicon. Vocal melodies are permissive. They pragmatically negotiate inter-cultural contacts. Instrumental music, as well as dance, is therefore more authoritative for discerning and codifying a culture's formal, structural, textural grammar.

Indigenous African dances are artistic-aesthetic imaginations, poetic imageries and metaphors, which also stage a culture's age-gender emotions (Nzewi, 1999). Contemporary dance appreciation, creation and studies should then take cognizance of the ballast of cultural and human meanings that inform the choreographic and aesthetic aspirations that mark indigenous African dances.

A masking drama display performs mass medicure and medicare service more than it provides purely dramatic entertainment. Entertainment, although normatively implicit in any form and style or branch of indigenous musical arts exhibition, is not the primary intention that informs creative representations, dramatic features and presentation dynamics.

Texts for cultural arts studies that will make sense and have meaning in African terms in contemporary education, are therefore, essential to authoritatively inform African curriculum

ideology. Again it is urged that curriculum planning, prescriptions, textbook designs and classroom delivery that would nurture intellectual emancipation and cultural integrity in contemporary education in Africa should involve a reversal of the exogenous-minded atomization of the disciplinary components of music, dance and drama.

The teacher: a knowledge leader or a preacher?

The educationist is central to the translation of curriculum stipulations into knowledge disseminated in a contemporary learning milieu. The educationist without sound knowledge of the field of knowledge is a fraud in the interaction site of the classroom. The curriculum becomes a farcical document when the human and material infrastructure is unable to ensure adequate knowledge delivery. The lesson of indigenous African educational philosophy and method is that the educationist is not a preacher but a leader who enables learners to explore and interact knowledge. The dichotomy that has been generated around formality and informality in the contemporary discourse on education in Africa comprises diversionary scholarship posturing. The indigenous African education system in the musical arts is uniquely formal and systematically conducted according to stages of and sites for social-intellectual maturation (Nzewi, 2003). The de-regimented formal and systematic approach to education in indigenous cultures coerces attainment of standards in a manner that is not psychologically stressful or defeating and, as such, imbues creative and healthy learning procedures. Evaluation is practical and pragmatic, not according to speculation. It accommodates every level of capability, genuine effort and self-actuating endeavour. Everybody is coerced to engage in performing in public, and to strive for success without undue self-consciousness or fear of failure. The antisocial or self-defeating syndromes in contemporary education that are sometimes generated by the bogey or imputation of failure are obviated. No person who makes a genuine effort in life is a failure, irrespective of level of achievement. The spectres of "mistake" and "failure" that are rationalized into evaluation in modern school curricula therefore are non-issues in indigenous African education philosophy and psychology. No mentally able person sets out to lose or fail. The indigenous musical arts strategy for human development positively explores the potential of what may be deemed a "mistake" or "failure" as a stimulus and trigger for new creative exploration, unlike the destructive contemporary win-or-lose canon of life inculcated through modern school evaluation gimmicks. The ideal humanly disposed African indigenous mediator of learning stresses committed participation to attain standard expectations, and does not conjure the phantom of excellence. The contemporary philosophy and obsession with excellence has become an ogre that haunts and perverts the human determiner, the winner and the loser, variously. The excellent human or human invention is a delusion.

The curriculum for the training of the educator in the modern school system scarcely prepares the teacher as an interactive leader. As such, the classroom transaction of knowledge in the cultural arts is experienced as prefabricated sermons and programmed knowledge, even when the sense and substance of the knowledge discipline or topic elude the preacher. The humanly organised classroom is a site that enables interactive and explorative knowl-

edge discourse. The most critical issue in curricular policy should then be to ensure that the teacher is intellectually and experientially secure in the foundational knowledge of a subject. A competent and confident educationist leads willing learners through the joyful paradise of disciplinary knowledge; a mediocre teacher-preacher frustrates learners' interest in a subject. This marks the difference between living a job and merely earning in a job. But when the source of the stream, the education authority or administrator expected to ensure proper training of the classroom educator, is also suffering knowledge disablement or disorientation or insecurity, the mental incapacitation afflicts all who drink downstream.

Extra-governmental initiatives – the case of CIIMDA

African governments and educational authorities recognize the need to institute cultural authenticity at the centre of contemporary educational policy in principle. Sadly, the curricular content and instructional implementation end up flippant because the policy makers and administrators, as well as their specialist advisers, have superficial intellectual contact with, and emotional allegiance to indigenous African knowledge systems. So Europe and America remain the heart, soul and flesh of knowledge on which the tokenistic African cultural skin is grafted. African bureaucratic and professional elite generally suffers from cultural amnesia and a dependency complex. As a result, readymade Euro-American models continue to be applied in the determination and implementation of African cultural, governmental and human affairs. The rejection of authoritative indigenous models results in the dominance of metropolitan education politics, practices and curricula, which deter self-reliance and intellectual emancipation in the design and management of governmental and institutional systems. Practical initiatives that often provide remedial models for curing the systemic cancer are often first undertaken by non-governmental agencies.

The advocacy that curriculum and learning materials, in cultural arts education at least, should derive primarily from the philosophy, theory and content of the indigenous knowledge systems will not automatically translate to remedial reality. Bureaucratic will and action are needed to engineer public acceptance of corrective measures. The advancement of indigenous knowledge lore remains a challenge because the owners of contemporary knowledge in research and academic institutions are mentally intimidated and insecure. They prefer to vegetate in the intellectual comfort zone of perpetrating the superficial Euro-America-centric misperceptions and misrepresentations of Africa.

The Centre for Indigenous Instrumental Music and Dance Practices of Africa – Research, Education and Performance (CIIMDA)[2] was conceived with a mission to remedy the obvious inadequacies in the curriculum and knowledge base for classroom musical arts education in Africa. CIIMDA was set up in 2004 to build up and implement a knowledge infrastructure informed by the indigenous knowledge system for contemporary musical arts education at primary, secondary and tertiary institutions. The Centre is based in South Africa, and its activities target the intellectual reorientation and re-capacitating of musical arts educators

2 CIIMDA, (ciimda@lantic.net), funded by the Norwegian Foreign Office through Riskonsertine (Norwegian Concert Institute) has its head office in Pretoria, South Africa.

and learners in the South African Development Community (SADC). The CIIMDA programme, anchored in practical research and advancement initiatives, explicates the systematic philosophical, theoretical, socialization and health formulations that ground indigenous instrumental music and dance practices. The practical and theoretical education activities undertaken by CIIMDA emphasize involving teachers and learners in practical research and advancement activities through which to experience the philosophical, theoretical and health formulations of indigenous knowledge lore and humanly developed education paradigms. Such an abundant and systematically formulated knowledge base should constitute the core theoretical and practical resources for culturally appropriate and humanly sensitive contemporary musical arts education and practice in Africa.

The drum is a versatile music instrument commonly found or simulated (for historical reasons) in most African cultures. The philosophical and epistemological groundings of African drum music creativity and ensemble practices are profound and intellectually accessible. Hence the theory and practice of African drum music is the foundational course in the CIIMDA curriculum and educational practice. Some types of African drum ensemble practice provide a practical situation for contemporary education in the theoretical, psychological and therapeutic groundings of indigenous musical arts conceptualizations, compositions and performance practices. The humanning imperatives rationalized into African drum ensemble theory and practice generate interpersonal bonding and spiritual communion, among other profound values. Hence drum ensemble music creativity and practice provide the ideal site for contemporary creativity and performative discourse in the classroom and enlightened public experiencing.

The CIIMDA musical arts curriculum basic to the indigenous learning models offers the following course modules:

- *Theory and practice of African drum music*: Learning the theory and meaning of indigenous African creative and performance arts through practical experience: philosophical, psychological, social, scientific and health bases of African musical arts intentions, creations, and practices; playing technique – oral and literacy; notation and rudiments of classical drumming (indigenous and modern); pulse and metric sense – interface of common and compound metres; thematic (tonal/melodic) composition principles; ensemble role playing and role relationships; formal principles and structures; African harmonic philosophy and principles of role-playing; theory of duality and space consciousness; creative drumming; psychological and therapeutic rationale of group and solo drumming; development devices and improvisation.
- *Performance principles of bow/mbira music*: playing technique; construction technique; tuning; scale/tone row; melodic construction; solo and group playing; Improvisation and accompaniment; research motivation.
- *Ensemble practice*: principles of African orchestra and ensemble music instruments; oral and literacy ensemble music practice – classroom musical arts making; musical arts theatre – combining music, dance and drama activities for concert repertory production; principles of improvisation as performance of self and negotiation of self-image; workshop orientations and techniques.
- *Theory and practice of African dance:* social relevance, philosophy and societal intentions of African dance; sense of pulse; movement, space and body awareness

> exercises; experiencing music and dance symbiosis – practical experiencing of dance as visual music and music as sonic dance; dance creativity and improvisation; principles of choreography – stylized formation dance creation; African dance and spirituality; danced characterization and dramatization – mime; music and dance games.

The rationale of the CIIMDA education programme and procedure is derived from indigenous knowledge production practices. It capacitates every classroom educator to lead the learning of the music, dance and drama components of the musical arts once she/he is disposed to engage in basic grassroots research with learners in any school/college location. Rudiments of music deriving from indigenous theoretical and compositional procedures, philosophy, as well as structural-formal conformations, is offered additionally in CIIMDA for the benefit of serving teachers who lack basic music literacy background.

A critical objective of the extra-governmental CIIMDA education project is the provision of study texts informed by indigenous knowledge systems at all levels. A survey at the inception of the project in 2004 indicates that culturally sensitive textbooks currently constitute the primary handicap in generating and implementing culturally-humanly relevant musical arts education in contemporary learning sites in Africa. The first CIIMDA publication is a primary education series that covers what is regarded as essential and intellectual-practical foundational knowledge for primary level education. The concept and design of *Learning the Musical Arts in Contemporary Africa, Volumes 1 & 2,* are integrative and coerce experiencing the musical arts through research and practical orientation for both learners and educators in classroom musical arts interactions.

> The aim of the series is to provide instructional materials for musical arts education that derives primarily from African practice-based educational perspectives, theoretical principles and human experiences. The design ... discusses the indigenous musical arts system – the philosophy, theories, practices and applications – without losing sight of contemporary trends. The closely-knit relationship between music and dance in indigenous Africa is portrayed throughout the series ... The approach to the series emphasizes indigenous African methodology of learning through practical music experiencing, creativity and personal or group research. The materials for theoretical and practical studies ... derive from the immediate musical environments and cultural experiences of the learners, rural or urban ... The series recognizes that learners may already be capable performers, and is as such primarily intended to enable a literary approach to the known and/or unknown. (Meki Nzewi, 2005:viii)

> The nature of the series ... compensates for the absence of specialist music teachers in primary schools ... The series is for both learners and teachers/facilitators.' (ibid: ix)

CIIMDA is involved in the publication of six other study texts that address knowledge orientation and content at the tertiary level of education, which produces classroom educators as well as performance and research scholars. The philosophical premises for both the primary

and tertiary series are culture-generative texts. They underscore the argument that cognitive discernment is the key to advancing the creative genius and humanly intentions of tradition for contemporary knowledge needs, and with consciousness for global discourse, as well as practice. The role of the musical arts in human-making and human-bonding education is inestimable. A culturally framed curriculum that faithfully excavates the latent genetic knowledge of contemporary peoples is of the moment.

The concern that has necessitated embarking on relevant cultural arts education action as well as appropriate curriculum initiatives, is that governmental action often grinds slowly while human concerns may be degenerating rapidly. Extra-governmental agencies often generate solutions to momentous human and societal problems. Governmental officialdom may or may not wish to recognize and adopt such researched extra-governmental solutions. The design and content of the CIIMDA musical arts education series provide models that should frame the philosophy and content of State curriculum practice which would enable culture-sensitive social and human sciences education in Africa. The series mediate the obvious inadequacies of the current exogenously derived curriculum provisions and learning texts. The musical arts education philosophy and curriculum being fostered by CIIMDA affirm the ideology that "my knowledge inheritance is authentic and contemporaneously relevant; otherwise I have no Ego to share" in the global community. And as Cheta Zowito would reason: a curriculum should nurture us to perform our genuine human merits with a consciousness of changing circumstances.

Cheta Zowito's coda

I emerge from the spirit image, and regain my human persona.
The children, my posterity, are out to learn in play
As we did when we performed our original selves.
I must perform the tunes of life updated from ancestry
To sustain and bequeath profound humanly knowledge for posterity's mental health.
We need to perform self perceptively
In order to humanly share ego with the performing Others.

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Musical arts education in Africa – a debate[1]

Anri Herbst & Meki Nzewi

Introduction

M[2]: *The wood fuel available in a society cooks its nourishing meals.*

A[3]: *Too many cooks spoil the broth.*

M: Do you imply too many authorities and theories? It is unfortunate that a person carrying an elephant should be preoccupied with digging for a cricket with his toe. So it is with the vision, authority and theory of musical arts in contemporary Africa.

A: How do you get four elephants into a mini motorcar?

M: I don't get it. Do you imply a four-pronged invasion of the African music education space?

A: Easy! Two in front and two in the back!

M: Well, the car now has flat rear tyres, the African heritage, and doesn't appear to be getting us anywhere, because the undamaged imported front tyres are not pulling the car that is Africa forward meaningfully and humanly.

A: How does it happen that an African mind busies itself with a Western technological analogy such as cars?

M: Because if you do not know what is attacking you, you will not know how to manage your defences. Western technology is in Africa to stay. The challenge is how to ensure that it does not devastate Africa.

A: Do I hear a tinge of criticism in your voice?

M: A rain of ice in tropical Africa is drenching me. The humanly oriented indigenous musical arts of Africa have lost their moorings and no longer present a psychically therapeutic anthem.

A: Meaning? (I live in Africa too).

M: I am talking about seeing my ears with my eyes, without the aid of a mirror. My Igbo

1 This article is adapted from a public debate on viable directions for Africa-sensitive musical arts education held during the 25th ISME conference in Bergen, Norway, on 11th August 2002, and is published in this collection with the permission of ISME.

2 Meki Nzewi

3 Anri Herbst

culture has a term, *ile*, meaning "*potency*", for assessing the effective quantity and affective quality of a musical arts presentation. This is the soul of music that has resonance within the human soul, and is at the same time the primary proactive force in its performance context. Now I am being compelled to hear soulless music with mere tinted eyes and witness spiritless performance with my borrowed ears.

A: Ah! At last we have some reference to ears. At last we are dealing with music! I would rather have a visual impression of what I hear.

M: Precisely. The African child needs multi-sensory, not narrow-sensed contact with the music he/she learns, whether or not he/she now has to take a bus and ride to school.

A: Again the reference to modern technology.

M: I have no problems with modern technology or exogenous practices. They are inescapable and do solve problems within limits. But, for goodness' sake, I need to fire my modern mental identity with the fuel provided by my viable human heritage.

A: That brings us to the dilemma of Music Education in Africa, which needs to be debated from realistic perspectives. As you rightly pointed out, globalisation has come to stay and Africa cannot be isolated, especially considering that it is an influential, fertile and diversified continent with many cultures. And that is what this Music Education debate is about. We are both children of Africa – born and bred on the continent. And yet we are loaded with different cultural sensitisations – or can it be that we are fooling ourselves in thinking this way? Does it make sense in the modern context to seek for an exclusive African cultural distinctiveness, uniqueness, identity? Zygmunt Bauman has pointed to the fact that "identity studies" has become a thriving industry. According to him, "'identity' has become by now a prism through which other topical issues of contemporary life are spotted, grasped and examined."[4] He quotes Jock Young, who states that "Just as community collapses, identity is invented." In this regard identity becomes the substitute for the 'natural home' no longer available in the globalised world. In the words of Bauman: "Identity sprouts on the graveyard of communities, but flourishes thanks to its promise to resurrect."[5] How does Africa energise and update its community life and thereby sustain its unique different cultural identities without succumbing to the jargon of multiculturalism? Perhaps we shall both bring greater clarity to our respective positions in this debate by situating our own musical ancestry, explaining our educational backgrounds and the events that formed our cultural personalities in terms of society and self-identification. You may commence.

M: Do the various human-cultural identities in the world really abide by a contract of equal voice? Why is the construction of problematic universal ideologies such as Bauman's not given geographical delimitation? Otherwise, it is difficult to swallow his argument without noting its omissions. Who is prescribing or negating the virtues of African indigenous systems? Modernism appears to underrate the effective as well as affective energies impacting upon our minds from the graves. And so we are busy searching the rooftops for solutions that have all along thrived at ground level. Bau-

4 Zygmunt Bauman, "Identity in the globalizing world." *Social Anthropology* (2001), 9 (2): 121.

5 Zygmunt Bauman, "Identity in the globalizing world." *Social Anthropology* (2001), 9 (2): 129.

man's argument is not applicable outside the so-called First World that is swallowing up others in the raging battle of globalisation. Africa makes self-destructive mistakes in abandoning the sustaining energy of identity and community in the illusion of being catered for by the mental, economic and political hegemony of globalisation. My current identity is that of a bi-culturally sensitised African musical arts theorist and composer-performer. I was nurtured as a marginal participant in the musical arts culture of the Igbo society of Nigeria, my father being an educator in mission schools. Unfulfilled longing compelled me to become an analytical insider in the indigenous cultural arts. My formal music education started, bang, at University level without any prior music literacy. Luckily I went through a fairly bi-cultural African and Western music curriculum in the University of Nigeria in Nsukka. Dr Edna Edet (nee Smith), the African-American Head of Department, groomed me to become a practising composer, performer, researcher and music-dramatist while I was still a student in the sixties. Thereafter, I went to live and study with five Igbo mother musicians. Contrary to modern scholarship constructions and assumptions, the male nurturing "mothers" inducted me, through practice and discourse, into the theoretical and performance principles of the African indigenous musical arts system. I exchanged the clarinet for the Igbo mother-tuned drum rows that became my contextual foundation in musical arts reasoning. I did my doctoral thesis with Professor John Blacking as a mature student at Queens University, Belfast. In this debate I present myself as an indigenously sensitised, modern African, practical theorist, who analytically observes and critiques the human and mental trends in contemporary Africa.

A: My cultural identity was also nurtured from a very young age, when my father collected a very old and defective grand piano at an auction. My days were filled with tinkering on the instrument (which had some missing notes), playing melodies by ear. Although my informal music education began earlier, formal piano lessons started at the age of five, by which time my father had acquired a decent piano – all the notes sounded! Having been brought up on a farm, the vocal music of the Basotho tribe was always sounding in my ears. Especially since my father built a school on the farm that acted as a church on Sundays. Through these experiences I became well acquainted with the *Makwaya* style that developed as a result of missionary work in Africa. Being brought up in a family with strong traditional values, regular family festivities involved singing and variety concerts. My formal music studies continued after high school at the University of the Free State, which exclusively included Western music practices. Apart from childhood experiences, the only other contact with African music was a project at BMus Honours level, which simply involved the reading of a chapter in the *South African Music Encyclopedia*. The absurdity of the situation became very apparent during the five-year period that I spent in Germany to complete my postgraduate studies: As a child from Africa, I knew very little about African music! Since my return to South Africa in 1993, I have been trying to learn more about the African cultural environment that influenced my Western upbringing. I cannot and do not want to deny my Western roots, but I cannot belie my African present either. In my apparently mono-cultural background there have, in fact, always been bi-cultural elements.

M: The current dilemma is: In whose expressional idioms should the African manifest a cultural presence in the global context and contest? The outside world, for instance, ignorant about the African philosophical and theoretical dialectic, continues to blindly condemn systematic African human-cultural practices as backward and undeveloped in order to pose as jet-propelled Redeemers, albeit Ego-piloted. The vaguely modern African appears to have accepted this abuse. And, as such, they fail to understand that they should apply original African knowledge systems to relating with extraneous modern world practices. The emerging facts are that there is little that is foreign that is not a new image of old African knowledge. Specifically in the musical arts, African practices in any cultural ramification are founded on systematic philosophies, theories and procedures of creativity and performance. It is false to apply foreign human philosophies and systemic theories to the interpretation of African musical arts thoughts, intentions and products. There also is no way in which an African can create an authentic African image by posturing in a foreign soul and mentality. She could however, borrow the appropriate fabric to dress the African human essence in order to enhance international understanding of what is uniquely African. Herein also lies the caution of the proverb about seeing the ears with one's own eyes: an African must not perceive indigenous African musical arts systems and practices with foreign ears – an illusion in practice.

A: My first reaction to your phrasing of the dilemma would be to question whether an African theory of Music Education is necessarily applicable to the modern setting. If one looks at the philosophies that govern Music Education in the world, two emerge very strongly: Reimer's aesthetic philosophy and Elliott's praxial philosophy. Don't you think that Elliott's philosophy summarizes to some extent the context-based Music Education practices found in Africa? My suggestion would rather be that the problem is not so much related to the philosophy than it is to translating the theories into workable practices.

M: I would start by questioning whether there should then be a unitary philosophy for Music Education in the world. And if so, who has qualified to construct an authentic unitary theory? With due respect, I note that Western theories of musical arts education, such as those of Reimer versus Elliott, and indeed education generally, continue to be contradicted over time and place, even contemporaneously. Because of these contradictions, there appears to be no clear vision about what would work because theories are not being fashioned on the valid knowledge of heritage. Modern theories are invariably faulted in practice when they fail to prioritize human values and virtues at the point of conception – hence rescuing modifications and oppositions. African indigenous theories and philosophies remain constant, steadfast, because they are founded on humane considerations. Obviously Reimer does not recognise that aesthetics is both contextually and practically negotiated, and that musical elitism is superficial music knowing and as such undermines value. I will specifically address Elliott's praxial philosophy by posing two open-ended questions: Can the theory really be regarded as invented by Elliott? How original to Western history of ideas on Music Education and practice is it? What it discusses is exactly what has eluded mod-

ern music educational practice, but has always been the canon of African indigenous philosophy and practice till the present – and without reference to Elliott. Colonial mental repression in Africa *ab initio* condemned, as well as suppressed the indigenous, and thereby excluded, the chance of testing contemporaneously viable, original African theories in the modern setting, including education. The consequences have been disastrous for contemporary Africa. The mental advancement and human cultural "representation" of Africa and Africans in the modern world context are tokenistic, often weirdly superficial. The world exclaims that the African musical arts system manifests highly baffling and complex idioms as well as structural conformations, and still slights them as simple. The superficial perception has led to bizarre representations of Africa in the modern classical and popular musical arts scene. Why has there been a problem with advancing the indigenous theory, practice and education system, which produced profound musical and human results out of a misunderstood philosophy of minimality, into the modern context of Music Education and practice?

A: If I read you correctly, you are saying that Elliott's philosophy is verbalizing and representing what has been happening in Africa for ages. In other words, the problem does not lie with the theory, but with acknowledging its proper roots.

M: Precisely. I am relieved to note that you are on the side of fact. Elliott's philosophy reflects what has always been an African invention, practice and advancement until subverted and marginalised by glittery exogenous impositions. Now it is being reinvented without credit and copyright to Africa. Hence I advocate that Africa should wake up and use the time-seasoned fuel that has always been its heritage in cooking its modern musical arts menu. I am desperately assuming that modern African governments and leaders are interested in speaking in an original and unique African voice in the home as well as in the world market place of knowledge transaction.

A: The negative influences of colonialism on Africa become very apparent in the choice of Donaldo Macedo's title, "Decolonizing Indigenous Knowledge" in the preface of Semali and Kincheloe's publication on Indigenous Knowledge. It challenges readers to avoid "a blind romanticism of indigenous knowledge" as opposed to an even more dangerous counterpart of "charitable racism". The introduction of the music examinations of the Associated Board of the Royal School of Music in Africa contributed to the neglect of indigenous music. And yet Music Education has undergone major changes since the days of Mrs Curwen's development of hand signs and Sarah Glover's importation of the Solfa system and Orff ideologies. Although missionaries are widely blamed for imposing foreign versions of music theory and practices onto innocent African minds, it is convenient to forget that missionaries were not music educators *per se* who deliberately set out to destroy African musical practices. Musical practices changed as a result of their intention to protect Africans from what they saw as evil. And yet, despite a religious outset or religious intentions, Africa still, to a large extent, has maintained some of its unique practices; it is still possible for researchers to collect musical gems during fieldwork practice. As a white South African with a largely European mindset, I cannot help asking myself why Africa did not move with the changes that happened in world Music Education. When I visited schools in some

African countries, it became very clear to me that what is being preached in schools is what was happening in the world of Music Education during the sixties. Behaviouristic schools of thinking and learning with emphasis on drill and repetition of isolated sonic events is still being favoured above cognitive-based education. Why can't Africa pull itself up by its bootstraps and, if not produce a uniquely African theory, at least copy recent trends in world Music Education? If what you are saying is true, namely a blind following of Western ideas, why not imitate some useful practices? And here I am not referring to South Africa, which is only 12 years into democracy. Why could African countries that have been independent for 40 to 50 years not produce something unique? Why always make colonialism the scapegoat? And here I wish to quote Veit Erlmann who, while admitting that imperialism and post-colonialism cannot be described as unambiguous or uncontested, said: "... these global fictions – of modern statehood, national identity, history, subjectivity, art, music, writing, and so on – result from the fact that the making of modern subjectivities in Africa and the West was not determined by mutually opposite positions: of conqueror and conquered, of master and servant. Rather, it was determined by an articulation of interests, languages, styles, and images. It is this articulation that I call the *global imagination*."[6] Donaldo Macedo succinctly expressed the dilemma as follows:

> It is only through the decolonization of our minds, if not our hearts, that we can begin to develop the necessary political clarity to reject the enslavement of a colonial discourse that creates a false dichotomy between Western and indigenous knowledge. It is only through the decolonization of our hearts that we can begin to humanize the meaning and usefulness of indigeneity.[7]

M: Well, I can start by saying that you have opened up a whole can of disturbing worms. To start with, colonialism is not a scapegoat, but a reality. Colonialism has mutated into a more vicious evil, and has pursued a more subtly destructive mission of repression to perpetuate exploitation and expropriation. The new, sweet-tongued, colonialism de-cultures in order to enslave. There now is a pervasive, promiscuous mental colonisation, *à la* modern communication, evangelistic, economic and lifestyle conquests of farcically independent African nations. One could ask which African nation could be said to be mentally independent in the modern scheme. This is an era of blindly following Western ideas that were stoutly resisted during the era of the political-military conquest of Africa. The situation is comparable to indoctrinating or injecting a person with disorienting foreign attitudes or bodies resulting in self-rejection and self-abandonment. My colleague is right that the training of modern African music educators is stuck in the dark ages of the Western music education it has copied. The reasons for this are obvious. The misguided modern African governments, policy designers and music educators cannot mentally emancipate themselves from

6 Veit Erlmann. *Music, Modernity, and the Global Imagination: South Africa and the West.* New York: Oxford University Press, 1999: 3.

7 Donaldo Macedo, "Decolonizing Indigenous Knowledge" in Semali, Ladislaus M. and Kincheloe, Joe (eds.), *What is Indigenous Knowledge? Voices from the Academy.* New York: Falmer Press, 1999, p. xv.

perpetrating the inadequate Western education theories of the fifties and sixties. That is because the African has become strategically disadvantaged when it comes to accessing what is current concerning modern educational resources and developments inherited from colonialism. And modern Africans, policy makers and executors, lack the wisdom of self-rediscovery to make their roots the remedy.

The tragedy is that the African mind has become numbed by waves of Western ideological as well as fanciful ideational infestation and trauma. The result is a mental inertness and cultural-human apostasy. It is a formidable task to orient modern Africa towards re-energizing itself and determining original intellectual direction deriving from indigenous knowledge models. Really, why does Africa need to adopt, without pragmatic discrimination, any extraneous trends that are not attuned to an African "genetic" mindset? I assume that by "recent trends" you imply what has been theorized and designed in the context of Western Music Education history. They cannot be carelessly transplanted into Africa, without exacerbating the already endemic mental colonization.

I reiterate that Africa needs to take a break from the inundating haemorrhage of Western mental hegemony and take recourse to its indigenous knowledge fuel. Such a mission will prioritise recognition of and relying on the articulated as well as the latent theories and principles of African indigenous knowledge systems. Otherwise, true mutual collaboration, respect and advancement, as per the ideology of globalization, will remain frivolous political gimmicks. The results of respecting and tapping the indigenous knowledge base could benefit the outside world as much it would benefit African posterity.

You have affirmed the point I made earlier about the constant somersaulting in Western educational philosophies and theories. The West continues to perpetrate the arrogance of undermining the intellectual merits, human practices and cultural products of other world blocs, first through force of conquest, now through literary coercion and subtle deception. I advocate an approach to African scholarship that, first, researches, identifies and advances indigenous knowledge authority in its own terms. Thereafter, relevant and informed foreign interpretations or prescriptions of Africa could be visited and integrated. The idea that Africans do not know what of, how and why its autonomous human knowledge history has been authentically produced, thus requiring a "superior" outside intellect to interpret it, is surely absurd. More pitiable is the evidence that modern Africans deny the products of their indigenous genius, and have renounced the imperativeness of self re-discovery, self-cognition, self-interpretation and self-advancement. My contemporary mind is ritually nourished by the authority of the African indigenous knowledge fountain. I am therefore wary about flippantly quoting dubious published references, theories or pseudo "authorities" on or about Africa in order to conform to the conventions of modern scholarship brilliance constructed for the Western world, even when they hinder Africa's recognition and redemption of her original and meritorious mental integrity. Unquoted and unheard original African voices and wisdom abound. It is desirable and urgent that they be recognized, rescued, articulated, re-created and performed. You are right in observing that, despite continuing attempts by Western missionary and intellectual crusades to

eradicate or derogate African mental genius, including musical arts genius, indigenous knowledge practices have thrived and advanced robustly in most African societies. The credit for this goes to the resilient force of African musical arts meaning.

A: It is agreed then that colonialism did, after all, not succeed in wiping out African musical practices, and that there still is a flickering light that can be kindled to become a fully fledged force to provide guidance to not only Africa, but the world as a whole. Thanks to Western education, my friend has mastered baffling terms such as "inundating haemorrhage", "mental hegemony", to name just a few. It is painful that Africa got stuck in the fifties and sixties. And yes, Africa was left to a large extent to heal itself, and in the process was left uninformed about newer Western developments. Referring to your statement that you do not see the necessity of quoting or referring to Western theories: there may be some value to remaining unaware of new developments. As they say in the Western world: "Ignorance is bliss!" Be that as it may, splitting hairs over whoever was responsible for the dilemma in African Music Education will not necessarily bring redemption. The fact that blatantly stares us in the face is that Music Education in Africa needs to be re-invented, or more correctly, be given guidelines that will facilitate its re-birth – hence the slogan "African Renaissance" from the South African president, Thabo Mbeki. To bring us back to the crux of this debate, I would like to quote what you said earlier today: "I have no problems with modern technology or foreign practices. But for goodness' sake, I need to fire my identity with the fuel provided by my ancestry." In that statement you admitted that Africa needs to take cognisance of trends in world Music Education without sacrificing its own identity. My next question is as much directed to you as it is to myself, and to all music educators: WHAT IS IT THAT WE WANT TO ACHIEVE THROUGH MUSIC EDUCATION? Before we have clarity on that issue, debates about which philosophy and whose philosophy, seem to be irrelevant.

M: Thanks for steering us back to the pertinent issues of how to tackle and redress the dilemma confronting modern music education in Africa. I cannot, however, allow you to get away with the impression that my problem is ignorance of what obtains in the West. Rather, I am concerned with resisting injurious educational theories and products being subtly imposed to subvert an original African mentality and noble human practices. Africa possesses an enormous goldmine of knowledge about what music represents in human and societal management, and how that knowledge is to be disseminated and developed. Colonial and capitalistic educational and governance theories ingeniously have constructed a mental barrier between the African and her sense of being. My concern is to join forces with any committed colleagues (African or otherwise) in order to resolve the obstacles that militate against mining and refining that rich musical arts gold for international modern relevance.

You have proposed the momentous task of harvesting and applying the African knowledge base as a solution that would correct the inadequacies of exogenous musical arts education. That solution will importantly re-institute Africa's authoritative science of sound as well as human management implicit in the sense and meaning of the musical arts practices. I therefore continue to argue stoutly that the soul and body

of early music education in Africa should be modelled on the African knowledge base. Progressively, the mental marriage with other human philosophies and theories could be judiciously negotiated.[8] Your reference to the ideology of the African renaissance is most apt, assuming that anybody is seriously working with the appropriate mind-set that could make an impact on the lives and education of the African peoples. I would like to remind all of us that, in Africa, the musical arts constituted the advance force for attitudinal as well as overall societal reformation or regeneration. If only modern African political and economic leaders would re-strategize the positive force of the musical arts! In any case, that is what the Pan African Society for Musical Arts Education (PASMAE), although a baby as yet, is already pursuing vigorously. Still, Africa cannot exist or progress in isolation in the modern world dispensation. In the continuing discussion of issues I remain very convinced about the contributions of world trends and colleagues to the way that Africa advances its original human identity – mental as well as material.

Now I will respond to your concern about what we want to address in contemporary classroom Music Education in Africa. I propose a diversified, humanity-driven educational philosophy, methodology and content. It should be such that modern music education capacitates and sensitizes the learner for parallel career options within and across the multiple fields of musical arts practice: classical, indigenous and popular. The three fields have enormous positive values to contribute towards human life as per the lessons of the African musical arts milieu. The three fields also follow the same objectives of musical arts to various degrees: creativity, production, human management and socialization generally. This emphasises the imperative of an Africa-sensitive derivation of educational philosophy, materials and teaching/learning framework. For me, this is not a mere theoretical exercise. We have successfully made strides in a practical direction by researching and promoting traditional models. We have developed the African modern classical drumming and vocalic lilting styles, and composed written repertory for modern music learning and concert presentation. In addition, we have written modern musical arts educational texts for primary and tertiary levels of education. The texts derive principally from indigenous African knowledge models. And in the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), we are involved in giving guidance to music educators and learners from the South African Development Community (SADC) countries regarding how to derive the content and methodology for classroom musical arts education from the indigenous models of musical arts philosophy, theory and concert practices of their respective home cultures.

A: In principle, I agree, but all this jargon of a "humanity-driven education philosophy" is very ephemeral. Into what kinds of "tangible" outcomes does it translate? Without suggesting that this is the ultimate word, I think that David Hargreaves's outline of the driving forces for formal Music Education in his recent publication

8 Meki Nzewi, *Strategies for Music Education in Africa: Towards a Meaningful Progression from Traditional to Modern,* in Caroline van Niekerk (ed.). ISME '98 Conference Proceedings. 1998: 456-486.

Musical Development and Learning – The International Perspective could act as a way to stimulate some ideas. (Please refer to Appendix A.)

M: As we introduce Hargreaves's contribution to the knowledge about music and humanity, I wish to state categorically that, in the African milieu, the musical arts are philosophised, designed and created, as well as interactively appreciated, as a species-specific product.[9] At the same time, it is an intensively context-stimulated creative intention and conformation.

Music is not just an exercise in the aesthetics of sound. It transacts life values and directs the society as well. As such, what we want to avoid in the modern African environment is a situation in which an African child in his or her human-cultural base ceases to be generally ennobled for life by accessing value-rich music. In short, modern music education should re-capacitate the culturally mal-oriented modern African child to become a cognitive and, thereby, creatively contributing participant in music for life. This should be the general goal of Music Education, as in the indigenous model, whether or not the child continues to study music after the formative years in primary and secondary schools.

A: There is a world-wide outcry to re-institute moral and family values, and since music has been the carrier of these values in traditional Africa, it seems sensible that the development of these values should be emphasized in a philosophy of Music Education for Africa. Apart from developing the ability to function as a responsible citizen in a local setting, it becomes necessary for the African child to situate him- or herself within an international setting. In capacitating the African child to "become a cognitive and thereby critical participant in music for life", the skill of reading and writing staff notation becomes inevitable. There is great need to incorporate into such a philosophy the strong nurturing and advancement of African traditional music values in a way that will enable traditional practices to transcend the status of becoming a museum piece or an animal in a zoo for tourist fancies. African music as an archaic attraction that avoids any form of creative "contamination" is not my vision for Music Education in Africa. Irresponsible notions such as are accompanying the viewpoints of some in academia, that "classical music" has no place in Africa, are untenable. It is peculiar that this argument is never presented in North America or Asia, where the indigenous cultures have incorporated Western classical music. I promote a rich cultural African environment that nurtures its indigenous knowledge systems, while at the same time taking cognisance of other cultural developments.

This concludes our introductory mind-setting part of the debate and we will now address more specific issues related to the outline of an Africa-sensitive philosophy.

Issue A

Music learners, particularly in elementary, secondary and community music education, come into learning situations, presumably with limited musicality. As such they are treated as not being musically knowledgeable yet and, therefore, not competent contributors in a

9 John Blacking, The Value of Musical Experience in Venda Society. *The World of Music* XVIII (2) (1976): 23-28.

learning context; the music teacher is positioned by college training as the bearer and disseminator of musical knowledge. Learners could develop competence, inherent or through practice, and should be encouraged to contribute materials, experiences, creativity, practice and analytical opinion in learning situations.

M: The indigenous African practice is that a healthy pregnant mother is encouraged to participate fully in musical arts activities for the purpose of pre-natal sensitization of the foetus to structured movements. The child, as soon as she can walk, is encouraged to participate in adult musical activities. The child is not bound or restricted by the age-sex discriminations regulating active participation in certain music types and groups. Hence most children already demonstrate the artistic proficiency required for adult ensembles at early age and could replace an absent adult performer. African adults do not construct toy music instruments categorized as children's instruments. An average African child of school-going age could thus perform on par with a capable adult music artist in practical terms, even if not in theoretical terms. As such, the most critical qualification for a musical arts teacher in Africa is to be competent in organizing and explaining, in the context of classroom ensemble experience, what the children could already have gained performance competence in. Fortunately, most African music instruments do not demand much in terms of technique and skill for a person to participate adequately in public ensemble performances. The intention is to include all in creative and performance activities. Performance skill is developed in the context and constancy of participation in live presentations, given the basic sense of pulse that an average African person possesses from childhood. However, some mother instruments demand exceptional skill for the attainment of recognition as a mother musician.[10] Even then, the African practice of performance composition mediates the self-destructive syndromes and psychosis of a star-performer cult that is the vogue in the modern musical arts scene. The performance composition principle ensures that nobody ever attains the peak of mother-musicianship derived from extensive creative-performance expertise. Every performance session poses a fresh challenge – commands a fresh, contingent re-composition of the standard significant piece. Outstanding competence is recognized, discussed and compensated in indigenous African practice. However. a celebrated indigenous African artist lives a normal, psychically balanced life. This is a humanistic virtue that Africa-sensitive musical arts education needs to re-inculcate in the modern African psyche.

A: All people can hear music and are surrounded by music on a daily basis. Most pupils enjoy listening to music and can sing songs or will immediately start tapping a structured rhythm when given a drum. And yet teachers often give them the impression that they do not know much about music. Wittgenstein concluded that important aspects are often overlooked because of their simplicity and familiarity.[11] Factual

10 In the African conceptualization of creativity, the source of creative inspiration is a feminine deity, the Mother Earth. The principal instrument in an ensemble is regarded as a mother instrument as such. The leader in an ensemble should rightly be regarded as the mother musician in the African conceptualization.

11 Wittgenstein as quoted by Jeanne Bamberger, *The Mind behind the Musical Ear – How Children Develop Musical Intelligence*. Cambridge: Harvard University Press, 1991: 7.

knowledge has driven the world, and the slogan that knowledge equals power has been part of my own upbringing. Knowing *about* is often more important than knowing *how to*. Despite Bloom's inclusion of the affective mode of teaching in his taxonomy, the powerful teaching method of unlocking knowledge that is present in the form of intuition has not been thoroughly explored. According to Gruhn,[12] intuitive listening can be equated to a language of feelings. The feelings that we experience consciously and unconsciously provide ways for us to understand music. The affective quality of music is immediately unpacked and perceived cognitively. Underneath the feelings that are evoked by a piece of music are several other layers of understanding that can be penetrated. Bamberger[13] echoes the idea that learning refers to more than the content of institutionalised teaching. It includes the gaining of skills that enable the learner to have a comprehensive conversation with the music. In listening to the music common to one's own culture, people learn intuitively at an early age to recognise beginnings and endings of motifs and phrases. Comments such as "it does not make sense" imply that the features generating groupings and boundaries inherent to a specific style or culture differ from the ones that the listener is used to.

The quest for a revolutionized teaching method is as valid for the Western music world as it is for African societies. A survey of classroom teaching completed in South Africa in 1993 revealed that the mathematical theoretical, chalk-and-talk methods were insufficient in most of the government schools. This finding was made on a strongly Western-based class music curriculum.[14]

Issue B

Music education, in content and methodology, at the primary and secondary levels, should give more weight to guidance than to instruction. The music teacher is a mediator in a democratic transaction of music knowledge (which is a powerful learning process), not an autocrat. As such the music teacher is a motivational senior learner, who at the primary level may not necessarily be a specially trained musician, given loosely structured learning guidelines for every class level.

A: Ladislaus Semali coined the term "indigenous literacies" as an important basis for any further learning to take place. These literacies form a complex set of abilities that students bring to the classroom. These abilities include their indigenous language to relate their history, stories of everyday life, traditions, poetry, songs, theatre, proverbs, dreams, etc.[15] It thus is a myth that students attend school as empty vessels that should be filled.

Since the first democratic elections in South Africa in 1994, Music Education has been undergoing major changes. A curriculum that focuses on specific outcomes and

12 Wilfried Gruhn, *Der Musikverstand*. Hildesheim: Georg Olms, 1998: 7.

13 Jeanne Bamberger, *The Mind behind the Musical Ear – How Children Develop Musical Intelligence*. Cambridge: Harvard University Press, 1991.

14 Sarita Hauptfleisch, *Effective Music Education in South Africa – Main Report*. Pretoria: HSRC, 1993.

15 Ladislaus M. Semali, Community as Classroom in Ladislaus M. Semali & Joe Kincheloe, (eds.). *What is indigenous knowledge? Voices from the academy*. New York: Falmer Press, 1999: 106.

integration between subjects as well as between the arts is propagated against the background of a pupil-centred approach. It is also expected from the general class teacher in the primary school to handle not only the teaching of music, but also dance, drama and the visual arts.

As much as I strongly believe in and propagate the idea that teachers should tap into the intuitive knowledge already present,[16] I am greatly concerned about the practicalities that surround this approach. My serious doubts whether general teachers can teach music were strengthened when visiting a sample of 15 primary schools in the Cape Peninsula early in 2002. General teachers are adequately equipped to use music in a supportive role to strengthen the teaching of other subjects. And they all reported, although with some reluctance, that the integrated approach is very popular amongst pupils and that they themselves would not return to earlier methods. However, the teachers themselves admitted that they feel lost due to not having had any or enough formal music training to focus on developing music skills.

This became very clear while I was observing a few integrated lessons for pupils in Grades 2-3. There were some real gems and I felt privileged to be able to form part of this. These lessons included the singing of songs, movement and playing of percussion instruments to strengthen concepts related to, for example, insects. The lesson as a whole was a complete performance and very satisfactory to watch and take part in. Music was glorified in its supportive role, but no formal or informal music teaching took place. Instrumental playing never went beyond making a "noise" at the appropriate time in the story that was told. It never rose above the level of sound effects. Is that music teaching? The teachers often sang the songs too low for the age group and did not present role models in intonation. Another reality that one has to face is the fact that teachers in urbanised areas generally are not exposed to the same level of informal training found in the rural areas. Only three of the 41 teachers that I interviewed in a research project for the Swedish International Development Association (SIDA) earlier this year (2002) indicated that they took part in traditional dancing.

I would like to state categorically that the generalist teachers in South Africa and in most other African countries are NOT equipped to bring about a re-energisation of the African heritage. The informal training received in attending church, singing in a choir or dancing in a disco does not prepare the general class teacher for this mammoth task. Many teachers from this generation have not taken part in traditional music practices. The general class teacher should continue to use music in its supportive function while a specially trained music teacher should take care of the music instruction that will have indigenous music at its core. African governments have money to sponsor sports genres, which are essentially Western in nature, while neglecting the one product that contributes largely to the continent's uniqueness, namely its many kinds of music. There, furthermore, is an urgent need to scrutinise the training of specialist music teachers on the African continent.

16 Anri Herbst, Developing Musical Intuition: An Approach to Music Education, in Caroline van Niekerk (ed.). *Selected Conference Proceedings of the Conference held in Lusaka, Zambia, 21-25 August*. PASMAE, 2002: 56-72.

M: In Nigeria, an attempt has been made to introduce what is called cultural arts subjects at the primary level of education. The education policy set out to have music, dance and drama taught as an integrated subject area. The syllabi deriving from the policy, however, are vague, being too remote from Nigerian human-cultural realities, as well as resources, to make sense of the policy. This bold attempt to recognise the indigenous African practice could be deemed a failure in practice. Part of the problem has already been identified by my colleague as the absence of capable or committed music teachers, considering that any who have received some disciplinary training whatsoever were wrongly oriented and trained to rely solely on Western concepts and models of music and music education. Worse still, teachers' knowledge of Western classical music also is too poor.

Recognising this dilemma motivated me in 1984 to do research, design and write a series of progressive music texts for Africa:[17] six for primary schools and three for tertiary institutions, including teacher training colleges. These texts are formulated as practical guides that generate self- or group-administered musical arts education. The objective was to produce holistic, activity-oriented learning texts that would inform and model meaningful musical arts education curricula and practice in Africa generally. The primary school series took into account my contention that, given well-structured learning texts, any interested teacher or parent could effectively administer literary musical arts learning in early education. The approach incorporates a theory-through-practice musical arts learning procedure, and is derived from the African democratic learning process and paradigm.[18] My colleague's report about music being used as support for the teaching of other school subjects calls for serious circumspection. The idea and practice are commendable, of course, and the usefulness of music for teaching other subject areas must not be discouraged too emotionally. The mission of music as an omni-facilitator is still being served.

Africa has viable indigenous models of music as omni-facilitator that have not been investigated and sourced. Music should, however, be constituted as a necessary and autonomous subject area before being applied to servicing other disciplines, otherwise a primary value of musical arts as a species-specific creative intention would be undermined. The point about competent music teachers is critical, as teacher quality determines the success or failure of any educational objective or activity. The following qualities of an effective musical arts teacher must be taken into account in the African environment: Is the teacher motivated through adequate remuneration as well as recognition of productivity and merit? Is the teacher's disciplinary specialisation broad-based or narrow? Does the training of the teacher infuse her with a pragmatic disposition – researching, improvising and experimenting? Or does it produce a

17 Published in 2005 by the Centre for Indigenous Instrumental Music and Dance of Africa (CIIMDA) as *Learning the Musical Arts in Contemporary Africa, informed by indigenous knowledge systems Volumes 1 & 2*. The tertiary series has now been published (in 2006) by CIIMDA as *A Contemporary Study of the Musical Arts – informed by the African indigenous knowledge systems, Volumes 1 to 3*.

18 Attempts to publish the six Comprehensive Primary Music Texts and three Comprehensive Tertiary Music Texts were frustrated for over fifteen years due to the difficulty of finding a publishing house that would handle African materials that do not promise instant profit. Publishing companies in Nigeria, foreign-owned and indigenous, insist on publishing only educational texts that comprise direct paraphrasing of approved syllabi and curricula in use.

parrot who regurgitates facts, seeing that African music making is a pragmatic process? Is there learning and performance interaction with the musical arts experts and events in the community where the school is located? Are there adequate (open-ended) texts for guidance, not prescriptive texts, in musical arts education? An open-ended text allows space for teachers and learners to contribute as well as exchange knowledge and research activities in order to make learning a democratic process. One of PASMAE's priority initiatives is the mobilisation of cells of Musical Arts Education Action Teams (MAT). The acronym MAT is appropriate because the sleeping mat, in the African world-view, is a symbolic and regenerative metaphor. The MAT cell initiative encourages music educators from neighbouring school locations who are deployed at various levels of education to discuss ideas and problems (local and policy-related) on a regular basis. It also requires them to do research and generate mutually enriching solutions to problems for peculiar school and human environments, basic to the African philosophy of mutuality which holds that, when different persons direct urine (related energy/perturbations) at the same spot (objective/problem), they produce steam (coactive energy/synergy of solution). Practical guidelines that, at the same time, recommend viable directions for action, have been designed. Seed funding from the South African-Norwegian Education and Music Programme (MMINO) in May 2002, enabled the PASMAE executive to mobilise pilot MAT activities that have already produced preliminary reports.[19] The MAT cell strategy drives the CIIMDA public centre initiative that re-orients and retrains music teachers in the SADC.

A: It may sound as if we have the answers! Far from it. But, as my mother drilled into me: where there is a will, there is a way! The suggestions put forward here are practical attempts to find solutions. To steer us back to the original point of debate, I would like to refer back to the following statement: "The music teacher is a mediator in a democratic transaction of music knowledge (which is a powerful learning process), not an autocrat." In realising that music educators in Africa are generally lacking in and/or ignorant of resource material for Africa-sensitive Music Education, the idea was born to make a live recording of the Benefit Launch Concert on 16 April. At this concert, indigenous music was performed alongside Western music and music from the African Diaspora. The concert resulted in a double CD album containing more than two hours of music that can be used in the classroom. Great care was taken in the construction of the programme to include instrumental and vocal styles that developed in Africa. On the basis of the concert items, a Music Education publication was developed in a collaborative effort involving 34 scholars and teachers from the African continent.[20] Teaching models embedded in African archetypes were discussed by using a concert item as a point of departure. For example: musical storytelling is an important way of teaching in indigenous Africa. In one chapter the structure, purpose and educational value of music stories are discussed from the point of view of their societal, holistic

19 The PASMAE 2003 conference focussed on seminar/workshop activities to tackle solutions to some of the problems identified in the MAT cells reports. Guidelines for the leaders of the MAT cell groups appear in Appendix B. Also see <www.pasmae.org/ciimda>.

20 See Anri Herbst, Meki Nzewi & Kofi Agawu (eds.). *Musical Arts in Africa – Theory, Practice and Education*. Pretoria: Unisa Press, 2003.

and musical values, followed by an illustration of their practical application based on one of the concert items. The idea of the publication is not to give ready-made recipes to teachers, but to demonstrate how to be mediators in the democratic transaction of music knowledge.

Issue C

Activity-based, all-inclusive music learning procedures, which simulate the community environment, instigate life-long involvement in music, whether as a performer or a member of the audience. Music learning in schools should be organized to include children from all classes/age brackets in any one learning group as in community music making and learning contexts. (Every music-making context is a learning event as well). [Problem: the co-operation of school authorities to arrange for the blocking of music periods and forming learning groups from all classes.] Music is a recreational-contemplative learning activity. Thus the tendency for some heads of schools to relegate music classes to unpopular periods in the school timetable, such as at the end of the school day, could be positively accommodated by applying the recreational-contemplative philosophy. Structured and supervised extracurricular, after-school, musical arts meetings is a community musical arts project – it compensates, as continuing education in the musical arts, for the increasing absence of communal recreational activities in the urban and rural environments. Any motivated music educator should be actively involved, deriving as many multidimensional benefits as the learners. It should be recognised that there is a formality in play activities. Games such as soccer, tennis and rugby imply formal procedures. Modern musical arts education could be structured as formalised learning-through-play activities.

A: The proposed theory is not entirely new. Gardner referred to these aspects in *The Unschooled Mind* and the prospect of moulding the classroom to become an example of real life has been thoroughly discussed by Dewey's progressive school movement. As much as I subscribe to this theory, I have serious doubts whether it could work in modern Africa. The closest that one could come to this ideal would be to involve all age groups in choirs, ensembles and theatrical productions. To accommodate this as a regular event in a school's timetable seems to be problematic: parents usually work during the day and often have to travel long distances to their places of work, making adult participation in musical arts events during school hours problematic. Not all pupils are involved in the choir/ensemble, and the problem of what to do with the group that is not involved remains. In South Africa the idea of an artist-in-residence has also been promoted strongly. By this is meant that community artists should be involved in teaching that is facilitated by a teacher from the school. Noble as this idea is, schools do not have money to pay these artists. Unless governments include the payment of these artists in the school's general budget, these ideas will merely remain wonderful dreams. Stating all these hurdles, however, does not imply that we should stop looking for answers. Maybe there are Music Educators from other parts of the world that have found a workable solution that they could share, as this debate is open-ended.

M. The reason that some teachers lament scheduling the official music period for the end of a school day or week is that the learners arguably are mentally and physically exhausted. Whatever is categorised as negative at a surface level or examination has positive aspects at the deep level of evaluation. When we fail to take this into serious account, the positive nature of what appears negative eludes us. And this happens generally in modern life. Hence condemnation is often the flippant response to what baffles or does not conform to a mind-set. The African musical arts have the structurally innate magic to energise or regenerate the mind and body. In indigenous Africa, subsistence occupations could be physically exhausting and mentally stressful. Living conditions compelled constant improvisation. At the end of most days, the mass participation type of musical arts would be staged to engender mass physical and psychical therapy. Participation enhances a sleep cure and re-charges the mind and body for the next day. Scheduling school music at the end of day or school week should not be a problem as such in effective music education. What should be negotiated is blocking the period for all the classes in such a way that a music-making-cum-learning meeting would mix learners from all classes, ages and sexes – where applicable. The strategy of mixing already has the positive energy of mediating self-consciousness. Every teacher in the school could then be involved, as the session would emphasise performance and creativity in which teachers are motivators. This would make music a popular subject. A specialist music teacher's task would then be to visit various groups for purposes of discussing the theoretical content and philosophical/psychological merits of group-generated musical arts activity in the context of performance. The specialist teacher could also discuss the experiences of mixed group music during individual class music lessons as the case may be.

Issue D

Music learning is about the configuration and production of sonofacts (creativity and performance) as much as it is about the role of music in the transaction of society and life (personal/interpersonal/group). As such, music education in Africa should generate an environment and procedure for inculcating the extra sonic values and potential of various music genres and types. Ideally, musical arts activities should contribute towards the multidimensional development of the intellectual and physical health of the learner. Holistic musical arts education is healthy and creative because it dramatises and "dances" the facts of life such as family, food, occupations, as well as addresses social-religious-economic-political-societal problems.

Incorporating the contextual, humanistic and performance imperatives of the musical arts into modern music education creates a stimulating activity that becomes strategic for processing the literacy imperative (reading, writing and composing) of modern music education.

M: This particular issue positions the African experience in our modernist re-thinking of music. It enables the appreciation of the factors that determine the scope of a musical

arts product. The simplest melody could generate profound responses and values. A simple piece could be humanly relevant and proactive, while an elaborate and complex musical arts work could transact only ephemeral aesthetics. Learners must know and experience the humanistic and contextual objectives that guide the features of musical structures as well as ensemble relationships in order to appreciate the deep human as well as societal underpinnings. Learners must experience the thrill of spontaneity, creativity and inter-dependence in the context of collaborating in a performance. An understanding of the extra-musical values of African musical arts types will then inculcate a sense of achievement as well as pride in one's cultural genius. This issue then emphasises the need to probe the African philosophy of producing prodigious results with minimal elements. It is a lesson for those musical arts teachers who misguidedly believe that an abundance of foreign resources is necessary for qualitative modern music education in Africa. Effective and qualitative musical arts education according to the African indigenous model means multifaceted training with the value objectives of socialization, health, co-operation, creative disposition, etc. Modern African governments could re-strategise indigenous musical arts practice as being the most affective as well as effective partner for disseminating and transacting critical societal issues in school and civic communities. Practical classroom music learning equally is an experience-coded design for educating the African child, as well as the masses, on all life issues that are of concern to a government and the general public. This does not detract from the emphasis on musical arts literacy and theory in musical arts education.

A: In Semali *et al.*, indigenous knowledge as the peoples' cognitive and wise legacy resulting from their interaction with nature in a common territory, is defined as knowledge that is constantly regenerated. Indigenous knowledge furthermore has the following qualities:[21]

It is local, holistic and agrapha (oral). It is alive and is not to be found in archives and laboratories. It is closely knitted into everyday life. And, very importantly, is regenerated and recreated in indigenous responses to technological, market and state innovations. The holistic nature of indigenous knowledge is reflected in human relationships and in close connections with nature. Finally, this knowledge is transmitted through oral/aural traditions.

In the light of the above definitions of indigenous knowledge, it borders on stupidity to ignore the valuable lessons to be learnt from it. At this point I should like to caution that holism should be treated with great circumspection. As much as holistic learning was the aim of the Comprehensive Musicianship movement in the 1970s in the USA, there was a move away from courses in which constant links were "enforced" between the different disciplines in Western music in the late 1980s. The bird's-eye view neglected necessary detail. As much as context is an overall binding and steering factor of knowledge, lack of detail could result in a grey mass of unarticulated features. It will be the task of music educators in Africa to integrate holism with analysis and synthesis.

21 Mahia Maurial, Indigenous knowledge and schooling: a continuum between conflict and dialogue, in, Ladislaus M. Semali & Joe Kincheloe (eds.). *What is Indigenous Knowledge? Voices from the Academy.* New York: Falmer Press, 1999: 62-63.

Issue E

Early introduction in music education in Africa of the theory, samples and human background of Western classical music beyond basic, conventional musical literacy is colonialist. It perpetrates cultural alienation. The resources and content of early music education (elementary level in particular) should enable learners to recognise that, as much as music is a common human heritage, respect for, and knowledge (practical as well as literacy) about one's own musical heritage engenders human pride and boosts cultural identity in the global context.

The modern media constitute an inevitable danger in humanizing music education because the music they disseminate distorts young people's perception of the value and nobility of heritage. Modern music education can mediate the negative effects by drawing positive lessons from critically investigating the permissiveness of popular music. As such, adopting the philosophy of proceeding from the familiar to the remote recommends the inclusion of appropriate popular music samples as viable resource material for learning the theory and facts of musical construction and literacy. Modern classical and other world music materials could be gradually included at any appropriate level.

M: A balanced mind orders and understands its home base before venturing to order/understand others. This maxim applies equally to the music educator giving leadership in what she knows about the content of music education, starting with whatever is available in the home environment of the learner. The following presents the philosophy, objectives and content guidelines for the series: *Learning the musical arts in contemporary Africa*, referred to above: "Every child needs primary knowledge of, and competence in, the music of his or her culture. This is a musical foundation that is needed in order to appreciate the music of other cultures without loss of human pride or cultural integrity. Every African society boasts a unique and viable musical arts heritage and a philosophy of musical arts education has been an important feature of the indigenous African world-view and societal management. African indigenous societies recognized that music is a strong force in societal engineering. Participation in musical arts activities produces socialised citizens with a well-adjusted psyche and value base. The creative and cultural content of the musical arts disciplines could nurture critical and value-oriented modern African personalities. Adequate materials for effective theoretical, creative and practical musical arts education are available in abundance in African indigenous musical arts rationalizations and practices. A modern course of study in the musical arts that is derived from the African indigenous musical arts heritage should provide training in the understanding of the mechanics of musical sound, creativity and production. It should incorporate the study of indigenous instrument technology, as well as indigenous strategies for applying musical arts to the mass communication needs and social-political systems of a society. The study must take account of the nature and features of movement, dance and drama that are integrated in musical arts creativity as well as performance in the African concept and tradition. The ethics and social values of the musical arts, as well as the musical processes of socialising an individual, are important extra-musical aspects of indigenous musical arts rationalizations that must inform classroom musical arts education."

On the basis of this, I boldly assert that the United Nations agencies, as well as other well-meaning world bodies and governments that channel funds to societal and human developmental issues in Africa, are doing the right things quite wrongly. They approach African human and societal dynamics with alien and largely ineffective perspectives as well as implementation strategies. They never bother to find out how Africa thinks, perceives and transacts human/societal issues generally. To start with, most of the advertised funding that targets Africa is directly or indirectly re-cycled back to the treasuries of the United Nations and other donor governments and peoples, either by intent or by adopting ineffective modalities. The funds and good intentions therefore scarcely ever make any palpable impression on the lives or minds of the intended African populace. The modern media, seminars and sermonizing measures that have so far been preferred are ineffective because they are too remote from the average African sensibility concerning serious or relevant communication. A very small percentage of the copious funds invested in structuring and communicating the desired messages or issues as classroom or community musical arts education activities would produce effective-affective life-truth impact. Education in music specifics would also be achieved in the process. The impressive African way is to personalize and clarify a message through theatre. In the African psyche and transaction of life, dramatic theatre is in step with real life, NOT an abstracted make-believe enactment. When the children discuss their classroom experiences with parents and perform such messages in the school communities, an entire human community has been mobilised to take the issue seriously. The necessary but neglected school-community interaction-cum-inter-stimulation would have been achieved.

There is also a need to caution that the modern electronic media enervate and sedate the African mentally, physically, creatively and attitudinally. Children and adults sit in front of these electronic monsters and mind-benders all day and night with reluctant breaks for school, work and the basic chores for survival. The electronic wonders foster a culture of isolation and virtual sensing of humanity from childhood. The modern "civilised" world calls this development. I, as an indigenously civilized African, deem it mental and physical disadvantaging. A generation and posterity of human vegetables and insensitive robots is being bred by chance or design. What is happening is a fanciful exercise in coercing human degeneration, not because the modern electronic media are not beneficial, but rather because the attractions are not humanly rationalized in material and content. Thus they retard instead of boost creative energy. They simultaneously systematically disorientate the African populace (imperceptibly but steadily), hopefully not by grand design. Africa-sensitive musical arts education could mediate the danger if properly instituted, supported and executed.

A: Here, my friend, I can only agree with you to a certain extent. The value of "mother-tongue" music education has been widely discussed and applied by educators such as Bartok and Kodály. The South African government supports the ideology of mother-tongue education for the first six years of learners' education. Again, if Africa had copied this world-wide return to folk music as basic music education, it would not have been necessary to reinforce this trend. Then, as to the value of technology: as

much as computer games have turned a large number of children into obese, bleak souls sitting in front of a computer screen, there have been powerful contributions to attract students to music education via composing and ear-training software. I strongly agree with you that technology could endanger active music making, with people moving mice on mouse pads instead of plucking strings of mouth bows and guitars. However, I would like to illustrate my argument with a personal observation of the positive effects of technology: I have a nephew who was taught to play the clarinet for two years, while at the same time receiving music theory and music history lessons. His instrument playing also involved exposure to the classical guitar. After a period of war in the house, the parents finally gave up on coercing the boy to take his music seriously. What brought him back to music was technology! Playing the guitar in a band and composing songs using computer software turned this unenthusiastic student into an 18-year-old man who is seriously considering a career as a band musician. One has to be careful not to throw out the baby with the bath water.

Issue F

The philosophy that makes music education an elitist engagement robs the classical music genre of an audience, particularly a young audience, thus increasingly making bleak the prognosis for an audience for classical music in the future. The original concept and practice of music was egalitarian. The increasingly elitist refinement of music education and production at all levels scares away the future audience for serious music. Creating a future audience mandates recognising that practical and cognitive music knowing is the natural privilege and entitlement of all learners. As such, every learner must be given a chance not only to "know" music, but to also perform music in public. A non-fee-paying school or community audience is the context for such performances. As a non-fee-paying audience, this should be a supportive audience and not a discriminatory, elitist, audience. Deviation from the norm could have positive values. Hence clowns could be celebrities. As such, participation in school and community performances should be democratic and avoid the elitist demands that would make sense in fee-paying audience contexts. Special training for the more capable learners could be additional to the democratic music learning activities, and special performances could be arranged to encourage such particularly gifted/capable performers.

M: An English adage cautions: "All that glitters is not gold." An Igbo maxim warns: "Beauty in itself is not a virtue." Public performance of any type or quality imbues the performer with self-confidence. While a case is being made for nurturing specialist creators and performers, it is imperative that the school in Africa should be an egalitarian forum that empowers every child to participate and perform, irrespective of the degree of expertise. The common denominator must be enthusiasm, which, in a school situation, should be encouraged in the interest of every learner.

School music is losing its audiences worldwide, simply because it is becoming so sophisticated that demand for it diminishes, with increasing academic contrivance of

the elitist language of excellence. If the musical arts are for the people, then let them have it, and appreciate the poor (fun) with the great (astounding) performance. One person's poor performance is another person's impressive show. There is always joy in witnessing genuine effort. A "poor" singing voice could, for instance be dramatic or, otherwise, be dramatically deployed in a performance by an imaginative leader. Such a voice in a group could be a metaphor of life, interrogating obsession with perfection and conformity. And there is some psychological health in contemplating such a metaphor.

A: I cannot agree with you more! Since it is my prerogative to end this session, I would like to throw more tinder into the bush that could ignite further debate amongst musicians. All educators should be practising musicians. All education should emanate from the performance angle in order to keep music alive. Education should never become a goal in itself, only a path to contribute towards a performance-orientated society.

Appendix A: Aims and objectives of music education[22]

- Specifically musical aims and objectives
  - Musical objectives
    - Specific skills
      - Sight-reading
      - Singing
      - Ear training
      - Performance skills
    - General skills
      - Emotional expression in performance
      - Musicological understanding
      - Aesthetic appreciation and discrimination
      - Creativity in improvisation and composition
  - Personal objectives
    - Creativity
    - Self-expression
    - Character-building
    - Moral development
  - Social and cultural aims and objectives

Although there is a tendency in certain countries to favour certain objectives, musical, personal and social/cultural objectives can be linked in one curriculum.

22 David Hargreaves and Adrian C. North (eds.). *Musical Development and Learning – The International Perspective*. London: CONTINUUM, 2001: 226-230. Summary in bullet format by A. Herbst and presented in Appendix A.

Appendix B: Guidelines for Musical Arts Education Action Team (MAT) Cells Initiative of the Pan African Society for Musical Arts Education (PASMAE)

Meki Nzewi

General

- The names and school locations, as well as types of schools of members, are important. Also important is the level of formal/non-formal musical arts education of the members of a team, as well as other relevant curriculum vitae information. A submission should contain the names and institutions of participating members.
- What are your experiences of organising and working with a MAT team? How often can your group meet, and what are the constraints to having regular meetings as well as documenting the outcomes of such meetings? Are meetings and discussions beneficial to members?
- If the group is enthusiastic, what other kinds of practicable assistance would you need for more effective interactive collaboration as musical arts educators?

Factors that encourage and discourage music instruction/activities in the schools in your area

- How much time is allotted to actual music lessons in the school timetable? How adequate is this time allocation, and how is it utilized to best advantage?
- Describe extra-curricular music activities after formal school periods (in the same way as sports activities outside classroom periods). What constraints are experienced in organizing practical extra-curricular music activities?
- Describe any encouragement or interference from parents/guardians, fellow teachers, school authorities, education departments and any other stakeholders in mounting practical music projects. What strategies have been adopted to capitalise on or contend with such positive or negative factors, respectively?
- Since participating in public performances stimulates interest and generates self-expression/confidence/merit, are opportunities for music presentations by pupils within the school or community pursued?
- Do you have any inventory of the types and origin of music commonly heard or performed in the school/home/community environment of the learners? Are any learners involved, as performers or audience, in the community or in the school? For how many hours of the day/week, on average, are the learners/teachers involved in practical or listening music experiencing outside the classroom?

- Are there any constraints to forming music clubs within the school/community? (Such clubs/class groups could perform at school or community events. The clubs/groups should allocate roles in organization, performance and publicity/promotion/marketing duties to the learners/members, with the teacher as a motivator. School music clubs/groups could generate revenue/material benefit from public performances.) If any attempts have been or are being made, what are the problems and benefits?
- Are the teachers actively involved in any personal music making – what type of music and for what practical or personal objectives?

Classroom music learning activities

- Have local musical arts artistes been invited to perform at the school so that learners could observe critically, then discuss as well and write up experiences as part of classroom evaluation exercises? (Outstanding local musical arts personalities, including performing pupils, could be interviewed in the class by the learners as to creative and performance procedures and experiences.) How do such performers create new tunes, work with existing tunes, rehearse and prepare themselves and the musical arts type for public presentations? How do they relate to the audience attitudes/responses during and after performances? How do they feel while and after performing? How do they assess the reception of their presentations? How do they relate with fellow performers during and after performances? What are the joys and problems/expectations of being a performer, and in playing their types of music in the contemporary society?
- Have practical activities (such as recreating an observed musical arts performance) been adopted in the classroom to illustrate the elements and structural principles of music such as pitch/tone, texture, melody, rhythm, melorhythm, harmony, part relationships, starting, ending, presentation form, points of climax, and music writing/reproduction, etc.?
- Have the learners carried out any field research inquiries to find out from members of the immediate community the purposes and values of music in people's personal lives, transacting community living and relationships, also the religious, political, social and business affairs of the society? (Reports of inquiries should be discussed, critiqued and documented as part of classroom learning resource material.)
- What are the musical arts preferences and dislikes of parents as well as any other members of the community whom the learners can access for interviews? What are the scales of preference, and for what reasons? In what capacities do or have parents/guardians/others participated in musical arts performances from childhood? How would they like their children to participate in musical arts making, and for what reasons, also what types? Do they encourage the children learning music in the classroom, or taking part in musical arts performances outside the classroom, and for what reasons? What music types would they encourage or discourage their children to participate in within the school learning environment, and for what

reasons? Would the parents/guardians/others like to visit the school to watch or interact with the pupils in musical arts rehearsals and presentations? What do they normally pay attention to when participating in, observing or listening to a musical arts performance – melodic interest, harmonic/polyphonic relationships, dance, instruments, solo group improvisation/extemporization, singing voice, dramatic actions, costume, audience interaction, etc.? How is a good or poor performer in dance, drama singing, or on instruments assessed, and in what specific terms? What musical arts types have disappeared in the community? Would the parents/community members wish them back/recreated, and for what values/virtues? Would they assist in recreating such musical arts type/s with a school group?

- Have musical arts performances, live or recorded, been useful in any specific instances in the lives of the learners? Are the learners interested in participating in school or community school groups? For what reasons, and in what roles? Would the learners take up music as a career, and what type of music, also for what reasons?

Teaching/learning methods

- Have the learners observed, as a learning/critical group, any public music event in the community or school with a view to discussing and documenting all aspects of their experiences as a classroom learning activity? Such an exercise should discuss the musicological content, also the theatrical features (dance, drama, sport). How did the actions relate to the sound of the music? How did the artistes relate to one another structurally and inter-personally? How was the musical arts type relevant to the event/occasion/context? Did any music or movement/dance gesture signal, symbolise or conduct any significant actions/scenario/messages? What are the significant audience responses and relationships with the performers? What indices of evaluation were articulated or demonstrated by interviewed members of the audience as well as performers? What are the personal evaluations of the learners? These should discuss the highlights and the nature as well as the quality of artistic features: instrumental performances, dances, dramatic activities, oratory, singing style and voice, tuning, combination of voices/instruments, improvisation/extemporization. What formal structures were observed, such as types of solo and chorus structures and physical relationships? Where there noticeable leadership structures and roles? Were there extra-musical signals and symbols in instruments, sound and behaviour of all present, and how did these relate to the musical arts presentation? How about the class forming a performance team to re-create excerpts from the observed musical arts event, improvising with body sounds and classroom objects as necessary? This exercise will anchor the intellectual (critical) perception of aspects of the music event. (The activity could be tried outside the classroom.)
- Are any locally available music materials and instruments being used to teach conventional musical concepts and structures? These will include musical arts types/styles performed in the community that demonstrate concepts and theories of

melody, harmony, textural relationships, form, creative procedure, etc. Local keyboard instruments, for instance, could be used to teach harmonic, melodic and rhythmic principles, as well as idioms as applicable to and present in the music of the learners' culture.

- How do the other teachers, including the Head of the School, react to classroom as well as extra-curricular musical arts activities? Learners could be encouraged to interview teachers as well as peers in other class levels. Relate the responses to those obtained from school outsiders/sponsors – leaders in politics, religion, social and business life and policy makers in education. This should be a strategic classroom learning project. How would the persons interviewed like to have music (and what music genres, categories, types, cultures) practised/learnt or not be studied, in the school/community? What support are they prepared to give?
- How does the curriculum/syllabus you are operating make practical sense or otherwise in your school situation, taking into account the practicability, cultural relevance, background of learners, instructional facilities and music available in the school's location? Identify what is or is not practicable or applicable in the school situation, given the facilities as well as the learners' attitudes. What measures have been adopted to make sense of or adjust to any shortcomings or non-practicable/applicable curricular recommendations and contents?
- How does the content of the training received/not received as a music teacher make practical or cultural sense with respect to experience in the teaching field, teaching resources and cultural applicability? What are the advantages or shortcomings deriving from the type of training received? What should be included, omitted, and/or emphasized in the training of music teachers such as received in order to make musical arts teachers more secure, relevant and functional?
- Has any attempt been made to involve volunteer local musical arts artistes to assist in classroom instruction/demonstrations on instruments, singing, acting, dancing, etc., also to explain the nature, history, context/human meaning, values, effects/affect and organization of musical arts performances in the community?
- Is there any systematic teaching of the music instruments and performance types in the culture as formal and/or graded study? Can the local specialists be recruited as volunteer instructors, or sponsored by parents/guardians/patrons?

Facilities

- What audio, visual and audiovisual equipment is available for learning purposes? Is the equipment personal property or provided by the school? Is the equipment seen as a real handicap? Can the teacher/learners not use alternative (live) examples/illustrations for specific learning activities and illustrations?
- What music instruments, indigenous or foreign, are available for learning and practical music making? Do they belong to the school/teacher/learners? What indigenous instruments could be used for effective teaching of aspects of music theory?

- What other teaching aids such as music-writing board/papers, textbooks, costumes, etc. are needed and available or improvised?
- What physical space, within and outside the school buildings, is available and suitable for theoretical and practical music learning?

[*Documented responses on the above could be used in writing articles for publication in journals, magazines and newspapers, or submitted to CIIMDA in South Africa for collation and dissemination to musical arts educators in Africa and elsewhere.*]

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MUSIC EDUCATION IN THE 21ST CENTURY: CHALLENGES AND CONSIDERATIONS

Chats Devroop (University of Pretoria, South Africa)

Only six years into the new millennium, it may seem premature to be making predictions about what lies ahead in the field of music education. Who would have predicted at the dawn of the twentieth century that man would entertain millions of fans without written music; technology would redefine the course of life; music would have a huge economic impact globally; and that the grand piano, once at the forefront of musical development, would have to give way to the electric guitar, synthesizer and mixing console. Yarbrough (2000) suggests that one of the ways to predict the future would be to examine trends from the past, combine these with data from the present, and hope that they together can provide insight into what might follow in the future.

Although the context of this paper is defined by the current situation in South Africa, similar situations exist across the globe. Why should a paper be necessary on music educating? Current international trends in schooling seem to focus on developing competencies amongst learners. Examples of such initiatives are the outcomes-based education philosophies adopted by South Africa, New Zealand, Australia, Scotland, Canada and elsewhere. Although the present writer agrees that competencies are vital, his real concern lies in content, and in answering the question: What should we teach in vocational education? The answer at first seems quite simple: teach learners everything that they need in order make a living as musicians. This leads to the second question: What will a musician need in the future to meet the increasing requirements of accountability, employability, relevance and economic sustainability?

Irving Berlin, who could not write down the music he composed, exemplifies the current dilemma facing music educators. Most popular music stars today "can't read a note". Idols competitors who reach the final rounds acquire stardom status that surpasses the expectations of most schooled music educators. The current generation of so called "music composers" can't read or have very inadequate schooling in music, but instead employ "cut and paste", sampling and DJing techniques in their music creation process to acquire employment as music creators. The question that music educators are constantly asked by parents and others is: "If these 'accomplished' musicians didn't need to learn through music study, why should one bother to study music, or why should one support such a music programme for others?" Using this perception as a springboard, let me commence by examining what has brought about this predicament.

Historical background

In the 20th century, three major developments reshaped the music world. Claude Debussy once said that "the century of the airplane ought to have its own music". This indeed happened, with the appearance of jazz at the beginning of the century. The concept of rhythmic organization and technical proficiency combined with improvised performance, without notated music, was revolutionary. Today, this is a common feature of our music culture. This innovation had a profound impact not just on popular music but became a part of the art music tradition. However, the meteoric rise of the new music genres was coupled with a decline in western art or "classical" music (Sandow, 2006; Hicken, 2005; Lewis, 2005; Sony Music, 2001).

The second, even more important change in the 20th century, was the development of technology, particularly recording technology, digitization and the internet. Today, music in most instances is a technologically driven art form. Historically, concerts were the high point of music achievement, with recording (audio or print) as its subsidiaries. The advent of recording technology reversed this role. Today, the ideal that most performers strive towards is the recording of a compact disk (CD), with a live performance or concert tour following its release. This new mode of transmission works as a marketing strategy and at the same time as a justification of the performance. What this trend suggests is that music has moved from being a performing art early in the 20th century to a recording art in the latter part of the century. Froneman (2005:31) goes even further, asking if

> popular music and classical music are moving closer together in their modes of production and reception, is it not conceivable that our understanding of classical music might benefit from taking the premises of popular music as points of departure?

The subsequent technological developments brought with them an overwhelming volume of music. This ushered in a major change in the production of music and our perception of it. An elaborate use of technology became pivotal to all genres of music. It grew such that it made popular music an important branch of the world economy. A diversification of musical styles such as classical, jazz, popular, world music, folk music, rock and roll to hip hop, house and techno now emerged from these technological developments.

Each of these musical categories is different and independent of the other. Aligned to these categories are a high level of specialization and an emergence of music specialists rather than generalists. It now becomes apparent that an outstanding classical musician is not a jazz musician, while a brilliant jazz musician is not a rock or hip hop performer or techno producer. The music world becomes more complex when one realizes that each of these categories is further sub-divided into sub categories like old time jazz, bebop or free jazz or baroque, romantic, dodecaphony, grunge, smooth jazz and so on. Specialization forced performers to be good only at one genre, and to be at the top in maybe two or three styles. Students today are therefore faced with the challenge of deciding in which genre they wish to specialize.

The third significant change to rock the 20th century was the rise of the music industry. The first signs of a music industry emerged in the mid-to-late 18th century, when performers and composers such as Wolfgang Amadeus Mozart began to seek opportunities to market their music and performances to the general public, rather than survive entirely on patronage from the aristocracy and church. In the 19th century, the sheet music publishers dominated the emerging music industry. The group of music publishers and songwriters that dominated popular music in the United States was known as Tin Pan Alley. In the early 20th century, the phonograph industry grew greatly in importance, and the record industry eventually replaced the sheet music publishers as the industry's largest force. The music industry now took on a new form of patronage. Major conglomerates, such as the big five: Sony, BMG, EMI, Warner and Universal took control of this industry. They signed up artists, contracted and marketed them in order to generate huge profits. These organizations wielded such control that they were actually dictating to audiences through their radio and television outlets what they would listen to and purchase. Their bottom line was not about the music at all – only their unit sales (Friedlander, 2004).

The digitization of music in the latter part of the 1990s, coupled with new methods of distribution over the internet, challenged the existing *modus operandi* of these conglomerates. This led to several lawsuits, such as those against Napster and its contemporaries. The digitization process, coupled with the emergence of new gadgets, is forcing the music industry to rethink its role within the broader music environment. This also forces musicians to become more aware of their intellectual property rights as well as their legal standing. Similar to the situation earlier between radio and television, the advent of file sharing technologies may now change the balance between record companies, songwriters and performing artists.

Occupational aspirations

Music educators who are entrusted with preparing music learners for employment need to know how they can make a living from music. Up until the 1980s, three core areas of employment were possible: orchestral musicians, music instrument pedagogues or educators in state schools, or working as independent, self-employed educators.

There are several music schools in the world that offer a good education for musicians seeking orchestral employment. The problem with this approach lies in concert attendance, which is already limited to a small segment of senior adults, and is shrinking. The financial costs of sustaining a concert series are escalating, orchestras are merging or decreasing in number, and employment within this sector is shrinking (Sandow, 2006; Hicken, 2005). In spite of these factors, music departments still persist in churning out large numbers of orchestral players. Although the education received by a large percentage of these graduates is sound, their employment prospects remain bleak. In most instances, these graduates survive by resorting to teaching. The question that has to be asked is: do they have a proper schooling to become music educators?

Several professionally trained musicians supplement their income through private or "independent" instrumental teaching. Although these individuals have a vast knowledge of their instrument, its repertoire and performance practice, most of them lack the fundamental pedagogical skills necessary for shaping a young musician. Note that the term "musician" is used here, not "instrumentalist". Issues of curriculum design and structure, pedagogic approach, breadth of musical knowledge, a grounding in the other arts, aural training and in some instances skills in theory, music composition and the like are deficient. Children wanting to learn jazz, popular music or instruments associated with these musical styles further compound these factors with their own demands. The need for these kinds of lessons is on the increase. South African tertiary institutions that offer art music programmes are concerned about their annually diminishing numbers of student applicants, whereas similar such institutions offering jazz and popular music studies are inundated with applicants and have to turn prospective students away.

The performance situation on the jazz and popular music front, as opposed to instrumental pedagogy, is also unhealthy. One of the writer's own studies (Devroop and Devroop, 2006) found that "a higher percentage of students expected to teach, compared to the small percentage that preferred to teach". These findings also revealed that "jazz studies curricula within the South African higher education system placed little or no emphasis on teaching jazz, accordingly there exists the potential for students to be under-prepared as teachers".

Within the teaching profession, there are also signs of discontent. Countries such as Australia, New Zealand, and South Africa combine early arts education in a subject called Creative Arts, Integrated Arts or Arts Education which includes Music, Dance, Drama, Visual Arts and, in some odd cases, also Media Studies. According to Gill (2004:1), "this type of curriculum structure has led to a state or condition of blandness in which all the arts are placed together in a mish-mash without any sense of the individual characteristics of each of the art forms having any genuine identity or integrity". Music education is thus watered down, and insufficient time and resources are allocated in order to ensure proper schooling in music.

The current employment situation indicates that most musicians are at least part-time self-employed. Some are performers, composers, arrangers and conductors, and others engage with music either as soloists or in ensembles. Invariably, most of these individuals engage with a live audience, some even perform exclusively as session musicians. However, our efforts as educators would be futile according to Lancaster (2003) if music education does not turn its attention to music study for the masses. Lancaster (2003) goes even further to state that "our best teachers should be willing to instruct those who are interested in music as an avocation as well as those pursuing it as a vocation". This perspective demands a rethink of our approach to music's sustainability as an art form and education for life.

In order for music education to become more relevant, like all other aspects of education, one needs to look at the possibilities emerging in our global society. Dr Martin Luther King Jr., back in 1968, suggested a direction in his discussion on what he called the "world house". King (1968) stated that

> we have inherited a large house, a great "world house" in which we have to live together—black and white, Easterner and Westerner, Gentile and Jew, Catholic

> and Protestant, Moslem and Hindu – a family unduly separated in ideas, culture and interest, who, because we can never again live apart, must learn somehow to live with each other in peace.

The manifestation of this "world house" is already present in most developed countries, such as the US, Great Britain, Australia, New Zealand, South Africa and several parts of Europe. One way forward is to diversify by implementing more world music programmes. Campbell *et al* (2005) adds that "cultural diversity in music education has come of age, both in terms of content and approach". She later adds that "introductory courses on 'world music' are gaining popularity with a generation of students for whom cultural diversity in music is almost as common as cultural diversity in food for the previous generation ..."

The diverse possibilities of employment combined with the varieties of genres – art music, jazz, popular, folk music, world music – need also to be located within the broader context of the global flattener – technology. The impact of technology in this "information age" is unquestionable. Children today grow up with mobile phones, ipods, computers and the internet. As educators, we are aware of the impact of television channels such as VH1 and MTV, Pop Idols broadcasts, music hardware and software, cell phone ringtones and the like on the younger generation. So technology is a given. Bell (2000) states that "today and in the future, music specialists will be expected to use technology and hands-on professional development to connect students, classroom teachers, and the cultural community to the study of music, and to improve teaching and learning across the curriculum".

This trend is already true for most self-employed performing musicians, who must be able to run a sound system and have basic experience with recording studios and electronic musical instruments. Composers today also need to work with music notation, sequencing and sampling software and MIDI related equipment in order to increase and refine their output. Educators need music resources online, the internet for distribution and downloading of data and blogging capabilities for their learners. Music companies need new avenues for the marketing and distribution of their wares. Today's digitally experienced learners learn differently and have new vernaculars. The responsibility and challenge for educators is to interest learners so that they can appreciate beauty; and if technology can help do this, educators ought to be grateful.

Issues of technology, the internet and digitization force musicians also to become more aware in the area of business and law. The rapid growth of the music industry last century and its related involvement in concert organization, events and tours, performances, grants and funding application, contractual agreements, intellectual property and music publishing agreements demands a greater awareness of the legal and business ramifications that underpin these aspects for musicians. Historically, these tasks were assigned to specialist individuals. Today, however, musicians need to actively participate in these areas that impact on their careers.

The occupational possibilities for individuals engaging in the music profession goes beyond the boundaries of the differing genres. Musicians need to be equipped with different subjects such as instrumental practice, theory, technology, pedagogy and business and law. This situation presented thus far illustrates the toolkit each musician requires in order to survive in the twenty-first century. The curriculum on the other hand needs to address how

these divergent aspects can be integrated into a music programme without compromising the competence, content and integrity of the various components. In a worst-case scenario, the adoption of a piecemeal approach may have to suffice. I wish to state that any serious study in any area in music will involve a lot of time and proper planning and delivery.

Curriculum implications

Murphy (2002) suggests, "for the digital age, we need new curricula, new organization, new architecture, new teaching, new student assessments, new parental connections, new administration procedures, and many other elements". Although this is a valid if demanding suggestion, most of his issues are beyond the scope of this paper. The focus thus far has been on new curricula that involve knowledge of popular styles (jazz, rock, world, folk musics), improvisational abilities, expertise in music technology and business and law. Purrone (2005) supports this claim by stating that

> until music education degrees speak to these skills rather than those that are convenient to teach by music education faculty, students will be unprepared and unsuccessful both at doing well at the job and improving the reputation of the value of arts education.

The present writer is not proposing the abandonment of traditional Western art music. On the contrary, there will always be a market for this music genre, albeit a decreasing one.

Most music curricula at tertiary institutions are already content-heavy, and this is no different in South Africa, where there is currently a debate as to whether the Bachelors music degree should be a three or four year study programme. Central to this debate is the issue of content. In order for music qualifications to be relevant, there has to be some compromise, or an alternative mechanism for content delivery needs to be found. According to Purrone (2005)

> at one time a Bachelors degree in music was a vocational degree – there was usually a reasonable chance of employment (as a performer or composer or teacher) after graduation. Today, the only degree for which this is true in a real way is the music education degree.

Therefore music education qualifications need to ensure that the content delivered is relevant, sustainable and economically viable.

One alternative that could accommodate the diversity of content that needs to be transmitted would be a modular education concept. The modular concept is the ideal conception of vocational music training. Students will be at liberty to select courses, tutorials or workshops according to their intended direction of study. In so doing satisfying the need for students becoming specialists in certain fields. This modular system would allow students to place the emphasis of their study in areas having a direct impact on their future jobs.

To illustrate this point, let us consider the "Music Technologist", a relatively new career path within the ambit of music. The job function of such an individual will entail rudimen-

tary music skills in performance, basic theory, ensemble, recording engineering, introductory history, composition, arranging, orchestration, knowledge of diverse music styles, and such an individual requires some knowledge in copyright and advanced skills in music technology. The technology focus must encompass an ability to work with synthesizers, samplers and sequencers and software like Pro Tools, Logic Audio, Final Cut Pro or iLife. Such individuals do not need to be masters in areas such as music performance, counterpoint, musicology, ethnomusicology or music therapy. Therefore, such candidates will benefit from making selective choices in their course and maximizing their study time.

Another of these examples would be the music educator for junior and secondary school. Individuals choosing music education as their preferred option are the only ones that need to be generalists. Such candidates do not need exceptional knowledge in a specific genre or subject – except of course in pedagogy. Their expertise needs to include basic knowledge in art music, jazz, pop, world music and folk music history, an ability to conduct small ensembles and lead a choir or a jazz band, to direct stage musicals, operate a sound system, have music technology competencies relating to electronic musical instruments, music notation and printing, and basic computer skills. Music educators need to avail themselves for a wide range of courses in order to be better prepared for their jobs in the end.

In constructing a modular system, it would be beneficial to ensure that at least the first year of study is a generic year for all students seeking a career in music. This year should include an introduction to most areas of specialization or generalization within the music environment. The successive years of study could focus on the areas of modularization, and these should be structured such that six core areas are included. These areas should include the Subject (Genre specific), Instrumental Practice, Theory, Music Technology, Pedagogy and Business (Entrepreneurship) and Law.

A modular system has certain inherent problems, such as staffing, diversity, resources and the like. These factors should not be used as a deterrent in implementing such a system. There will always be areas of difficulty that will not be adequately accommodated. Focus area schools could be a possibility in addressing this problem. In the long run, the advantages of the modular system far outweigh the existing systems and should therefore be considered.

Conclusion

Several of the suggestions and challenges addressed in this paper have been at the centre of discussion in music education circles for some time now. From a traditional perspective, the changes suggested in this paper may reflect a weakening of our culture. On the other hand, from a creative point of view, one cannot deny these realities that are present. The issues vital for music education and schooling in the twenty-first century are: music diversity, the impact of technology and the digital revolution, and new approaches to teaching and learning.

In addressing these issues, there is a risk in the entire process of giving up too much of what is valuable and has brought us this far. As Purrone (2005) puts it: “it would be tragic to

wake up in 2099 to see a world where harmony and pitch are forgotten in favour of amorphous noise with barking voices speaking unintelligible sounds of sadistic sensibility". But as music educators we do have a responsibility: ensuring a better future for our learners.

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Dance in musical arts education

We have mocked our dances; we have thereby abused their humanizing essence. We contrived obsessive solo routines in our love dances; as such there is psychopathic discord in our mating tunes. There is mal-rationalized modality in our rating of achievement; as such, ironies distort our celebration dances. There are frivolous chords in our fellow feeling; hence so much dissonant communion in our unity choruses. Rhythms of wretched longings have scrambled our emotions; hence asymmetric stomping typifies our work ethics and notions of pastimes. There is notional melisma in our social-educational patterns; hence we groom our young on legacies of betrayal and psychosis. We jerk irrationally to the action rhythm of our own music; we scarcely relate to the euphonious obligations of the music we create.

Hence there is dubious meaning in our contemporary movements, dubious messages in our body gestures and a dubious future in the choreography of our new dances. The purpose of this discourse is to examine the essence and nature of dance, particularly indigenous dance, with a view to rationalizing a continuum in the values of dance in our modernising human setting in Africa. A case for the development of a culture-based dance curriculum will be derived from this. From a valuation perspective, indigenous dance is a composite cultural statement: a synthesis of a people's world-view, cosmological rationalisations, natural/communal ethos, social ethics, socialization dynamics, societal structures, bio-therapeutic syndrome, lifestyle, cultural rhythm, choreotechnics and choreo-aesthetics. From a creative perspective, every dance is a eurhythmic metaphor: from the origin of a person to a person's imponderable future the human body is civilization's most poetic and aesthetic asset when it communicates in dance as a transforming, spiritualizing state of being. Africa is a goldmine of such body-poetry and body-aesthetics. Somehow, the humanistic limits of this elastic medium of motive and emotive communication seem stranded in contemporary Africa. So also the appertaining human values.

The nature of indigenous dances

Presentational categories

The artistic and organizational features of a dance presentation derive from the utilitarian conception. There are two broad categories of indigenous dances basic to such ideational and creative-artistic formulation as participation, artistic design, presentational norms and societal import.

Features of free medley (or communal) dances

- Mass participation, which may further be prescribed along age-sex qualifications, social categories or associational criteria
- Simple dance motifs which do not need formal learning or rehearsal
- Individual choreographic elaboration of the basic dance motif including personalized aesthetic expressions
- Perceivable gestures of emotional commitment relative to the degree of each dancer's relationship to the origin, context and ownership of the dance music
- Apart from a rare, elastic, in-the-round formation a massed, free-directional dancing is preferred. There may be solo sequences for prescribed participants
- Translation of cultural rhythm into stylised movement behaviour, which, with music, becomes artistic-aesthetic motion
- A vaguely defined audience, in organisation or behaviour: audience is essentially participant
- Criteria of evaluation or approval of a performance that are more effectual than artistic, that is, as the dance promotes or explicates its utilitarian context
- A process of socialization of the individual through participatory identification with group ethos and expression
- Engendering somatic fellow feeling at the psychophysical level of belongingness
- A group cohesive factor, it engenders group/ethnic/national pride
- Prescription of contextual venues and occasions, as well as psychic preparation and the nature of emotive identification (contextual mood)
- Conceptual therapeutic/psychological intentions: helps groups or individuals come to terms with overwhelming experiences and promotes emotional adjustment to traumatic, psychotic or stress situations
- A channel for mass emotional catharsis, it subordinates personal consciousness and integrates it into group consciousness, solidarity and ethos
- At the transcendental limits, a shattering of affected social personality and liberates repressed, spiritual personality of the individual dancer
- Explication of social structures and contextual norms
- Codifying of other cultural facts and, when symbolic, giving meaning to contextual occasions
- A recreational process within a utilitarian prescription

A mental and physical health programme – indigenous dance, particularly the free medley, in essence, is conceived as regenerating psychophysical wellness at the deeper ideational level. It is scheduled to afford every citizen a constant avenue and opportunity for mental catharsis/relaxation and biological-physical fitness in a group activity, contrary to the earlier exogenous notion that traditional Africans danced their feet sore from cradle to grave without ideational cause. However, contemporary Africans are derogating and abandoning indigenous psychiatric and physical health values intrinsic to communal dancing nowadays, and are instead importing jogging and modern psychiatric medicine. At the surface, artistic level indigenous dance, particularly the stylised formation category is conceived in essence

as an artistic-aesthetic creative enterprise, with talent being acknowledged and specialists being social celebrities in creativity and performance.

Features of stylised formation dances

- Participation is restricted to trained and rehearsed performers
- Explores and extends the terpsichorean resources of a society which are basic to cultural movement patterns (cultural rhythm and models of body language)
- Dancers interpret choreographed and studied dance steps, movements and formations in regulated time-space
- The quintessence of a culture's movement aesthetics is celebrated as body poetry in solo and group formation dances
- There is fluid but defined audience location and behaviour: Spontaneous gestures of identification with a performance or its merits/demerits are welcomed
- Organized according to associational criteria often with age-sex prescriptions
- Conceptually an absolute art creation featured as general entertainment for aesthetic appreciation
- Can be featured as special entertainment theatre or as an entertainment feature of other societal contexts
- Evaluation is in terms of artistic-aesthetic merit basic to knowledge of a culture's indices of dance criticism, and empathy with the cultural stylistic norms
- Relies on the choreographic recommendations of the music
- Solo and choric dances belong to this category when they demand a high degree of conformity with an elaborate choreographic format (for the solo dancer) and a fixed floor design and movement patterns for choric dancers
- Deployed as diplomatic gestures, it engenders group/ethnic/national pride

Components of dance

Structural (artistic-aesthetic) components of dance have cultural traits or style identifiable in details of:

i) displacement and comportment (bold, floor-bound, levitational; shuffle, light, aggressive, etc.);
ii) figural designs (hand, leg and body patterns and gestures);
iii) floor designs (symbolism of dance formations and directions);
iv) space design (explorative or conservative, also levels: floor, medium and high, airborne);
v) application of energy and effort reflecting the modal personality and age/gender emotions of a people;
vi) environmental and occupational motifs;
vii) cultural rhythm, which underlines pace and corporeal counterpoint.

Interpretative (emotive-aesthetic) components are culturally or psychologically prescribed in:

i) the dance context, that is the non-artistic rationalizations (religious, political, social, etc.), which institutionalise dance types/ styles;
ii) musical affect basic to the psychical tolerance of a dancer or a people's cultural phonic preferences;
iii) social prescriptions concerning the meaning and mood of a dance and its associated artistic behaviour;
iv) the ideational theme of a dance, which is explicated through mime, symbolic and other non-verbal artistic demonstrations in a dance display.

Dance and modern childood, youth and adult syndromes

- Africa is modernizing rapidly, changing from a society of mental health and social health dancers to a society of stress dancers.
- Indigenous rhythm dances and dance games that groomed children in such virtues as life rhythm, balance (movement and mental), cooperation, team spirit and social responsibility are no longer available to modern children. Building blocks, toys, the television and video animations and frivolous entertainment have taken over and are turning them into culturally alienated observers instead of serious participants in cultural and creative development.
- In the indigenous setting, the child in the wisdom of his culture developed the spirit of sharing, caring and open-mindedness through the discipline of organised children's dances and games; the modern child in ignorance of his culture independently indulges capricious, inward-looking, self-conscious, sitting room dance capers which ingrain such negative social attitudes as selfishness, self-consciousness and loneliness.
- Social discipline was indigenously inculcated in the principles and discipline of a rite of passage often transacted through age group or puberty dances. These are being abandoned and, when adapted, the underlying social values are discarded. Thus, for modern exercises in social discipline, we resort to regimentation, intimidation, media and pulpit slogans, fines and imprisonment.
- Popular dances, otherwise healthy substitutes for indigenous dances if well programmed in a modern setting, are viewed with suspicion and, therefore, are not positively presented and effectively utilized in modern youth education and socialization. Failure to harness the potentialities of popular dances in contemporary youth development policies/programmes makes them generate negative social influences through the back door.
- Urbanization, school programmes, church programmes, modern subsistence pursuits, modern value trends and materialistic obsessions tend to relegate and even derogate indigenous dances because we are ignorant of the appertaining virtues and values. Yet no healthy alternatives are provided.

- The occupational stresses and emotional crises of modern adult existence, in which recreational and relaxation programmes through dance and theatre-going are ignored, are fostering a society that is modally psychotic, and simmering with socio-economic stress and moral bankruptcy.

Changing dance patterns and settings

- Indigenous dancing, when encouraged in schools, recruits only a small fraction of a school population to learn and rehearse a Stylised Formation Dance style/type.
- Indigenous social dancing for the contemporary citizen in urban settings and schools takes place:
  i) when the ethnic village is visited for a mandatory ceremony and the person is constrained to participate actively;
  ii) when an ethnic community in an urban setting adopts a dance style or type for group socializing or special public appearances;
  iii) if children in an urban setting organise an ad hoc children's dance/masked dancer team to perform for money during Christian or Moslem festivities;
  iv) when youths in urban settings organise spirit manifest displays for public entertainment during Christian, Moslem and national holidays. Ballroom Dancing, an imported European dance style, did not catch on with the urban elite in Africa, possibly because, like indigenous stylized dances it requires special training to develop skill needed to participate actively.
- Styles and strains of pop dancing including the high life, kwaito, calypso, rock, funk, disco dancing, etc., like the free medley dances, may prescribe basic dance motifs that demand no specialised skills for participation. But unlike Free Medley dances, there are no underlying utilitarian or contextual themes recommending behaviour or specifying participants.
- As a result of modern insecurity and economic factors in urban settings, regular nightlife dancing to popular music, a poor substitute for the many scheduled indigenous recreational/relaxation dancing, is becoming increasingly unpopular except when organized as special dances.
- Dancing to pop music at parties is a feature of children's and youth celebrations. Adult parties as well as official/ceremonial parties are more like standing and gossiping parties that tend to produce stress, rather than relax the mind and body or socialize.
- Most venues for dancing in modern settings are indoors, often in poorly ventilated enclosures.
- Most participants in modern group dancing, especially adults and youths, are too self-conscious or obsessed with other baser longings and psychological/social inhibitions to participate in such dances as healthy activity. The real personality remains non-liberated.

- There are scarce scheduled carnivals or other modern dance festivals to take the place of the much-undermined indigenous festivals in which health dancing has conceptual mental-physical relaxation value.

Experiencing dance

- A person needs to participate in dance activities as personal and group experiences to derive the full recreational and cathartic value.
- Watching a stage dance as an audience also has immense values as mentally and emotionally refreshing experiences fairly close to the healthy experiences of indigenous stylized dance audiences.
- Modern Africans need to experience social dancing ever so often in order to humanize social instincts and socialize official and public attitudes.

In the contemporary African political and socio-cultural systems, especially in the borrowed exogenous systems, our experiences seem to be that of mechanical minds running humanistic systems. There are scant rational value bases for policies and actions, dubious philosophical rationalisations of executive processes, no sense of humour or accommodation in interacting with the public, and little commitment to the common good, no respect for virtues; mainly mal-tuned songs and discomfiting dancing in our current national, corporate, educational, economic, religious, social or inter-personal lives.

The relationship between music and dance

Dance is visual music

- Indigenous choreographic themes and structures usually derive from the rhythmic constructs, the rhythm-of-dance line in stylized formation dance music. Otherwise a basic dance motif for individualized choreographic expressions is derived from the synthesis of the structural relationship between various ensemble layers in the music for particularly free medley dances.
- Dance is rarely ever conceived without music; the reverse is not the case in the indigenous creative-artistic imagination.
- An aesthetic expression in dance is a manifestation of the latent mood and character of the music for the dance.

The structural relationship between music and dance depends on the two main categories of dance design:

- *Free medley dances*: Music for free medley dances emphasizes **action rhythm** content that generates the kinetic impetus, which motivates dance and movement activities. An individual dancer may then wish to mentally isolate and physically

interpret any particular line of the musical textures in freely improvised dancing. Otherwise there would be a composite pulse at the deep structural level of the music that provides orientation for the basic dance motif interpreted by all dancers. The urge to participate in dance is, of course, dependent on a person's psychical tolerance to the musical sound, as well as the culturally recommended behaviour for a given musical arts type/style.

- *Stylized formation dances*: While action rhythm is a basic requirement in the formulation of music for stylized formation dances, the focus of interest is on a **rhythm-of-dance** component that is visually interpreted in the choreographic structure and form.

Music as sonic dance

- The indigenous African dance is a psychical-physical sonic action that purges psychological stress, regenerates spiritual wellbeing, and coerces psychophysical fitness through it.
- Dance steps at times constitute lines of musical texture amplified by the impact of the feet on the ground, which may be further resonated by the use of sonic objects attached to the body.
- Music generates the social environment and spiritual sustenance, as well as the kinetic impetus, for dance to happen.
- Energetic rhythm in music occurs when there is simultaneous but individualized internal elaboration of various ensemble themes. This results in energetic rhythm dancing that marks the climactic periods in the balancing of the psychophysical affect of music.
- There could be as many choreographic interpretations of the same music as there are dancers conforming to the basic unifying pulse. Thus the same music could excite limitless dance creations.
- In free medley dances, structural variations in the musical form go with variations in the basic choreographic interpretations.
- Eurhythmic/aesthetic motifs in dance could be peculiar to a culture's body aesthetic, and may not derive from the sound of the music while the dance structure or gestures interpret the musical structures. Peculiar cultural aesthetic motifs transact crucial extra-musical objectives, and include the shaking of the buttocks, vibration of chest or leg muscles, gyration of the waist region by females that routinely exercises and massages the female reproductive body parts – the muscles of the waist and womb – for easy childbirth, shaking of the shoulder, feet thrilling, etc. Music provides the psychic stimulation for such text-loaded aesthetic displays.
- Music that transact group therapeutic dancing, including states of psychical transformation such as the immanence of spirit persona is characterized by psychoactive dense texture, emphasizing melorhythmic and/or percussive intensity. Music that induces soporific/calming states of being is more melodic, and commonly played on a mellow instrument, which could be a solo performance.

Need and rationale for indigenous dance and movement studies

At the learner's/participant's level

- The knowledge of the meanings, values and contexts of choreographic motifs and the human/artistic structures of indigenous dances heightens the appreciation of the cultural expressions and social temperaments of the own and other ethnic societies. This provides intellectual security and also sharpens the imagination for persons engaged in the interpretation of, and/or education in the movement dynamics and the artistic-aesthetic motifs of the own and other cultures. The end result would be the enrichment of the original cultural expressions in manners that generate respect and accord in inter-human/inter-cultural contact, discourse and borrowing of cultural arts.
- Practical experiencing of dance illuminates an individual's personal creative-artistic explorations of the aesthetic body, emotional state, shared space, social environment, ethereal sensing and the ingrained cultural world-view. Dance enables awareness of the elastic and poetic dimensions of the body in human (physical) and spiritual (sonic) spaces.
- Dancing socializes personal attributes through group activity and free self-expression, and thereby liberates the subdued psyche.
- Dancing comprises subtle training in proper and effective management of the material body and its effort and utilitarian potentials, which could enhance the performance of occupational, sporting, mental, biological and other life activities.
- Mass dancing bonds people together through somatic-spiritual fellowship in school and work environments.
- Dance coerces the manifestation of latent creative intellect and persona, which is crucial in behaviour analysis, character building and career counselling.
- Dancing is mentally refreshing, physically recreating and socially therapeutic.
- Well-organised stylized dance groups in schools provide training in leadership, responsibility, team spirit and the ability to follow, at the same time as they spotlight talent, and generate a sense of belonging, as well as achievement.

At national/school/group level

- Widely acclaimed cultural artistic presentations, particularly dance, boost national pride and societal ethos; participation in own cultural expressions inculcates the same from early life.
- The study of the meaning, background, artistic peculiarities and context of indigenous dances contributes data for the study of the history and movement of people.
- Recognition and promotion of dance as a socializing activity assist in the manage-

ment of personal frustrations, personal inhibitions, social and mental stress, as well as other aberrant or anti-social traits. Group dancing is mass therapy and humanises social-psychological dispositions. A person who does not occasionally dance or participate actively in regular dance and musical arts experiences may develop diabolical spirituality, and be a potential danger to human society, whether as a leader, a follower, an executive or an employee or worker.

- The musical arts that strategize the dance component provide a powerful public relations media that coerces fascination and acceptability in foreign environments. It thereby facilitates as well as promotes diplomatic and economic relationships.
- Group dancing, personal and national ceremonies mediated by the musical arts and festivals bring people together in somatic interaction that heals the mind and body, and also engenders inter-personal support or inter-ethnic amity.
- Indigenous African dances are conceptually and purposefully therapeutic creations that could be deployed in the mass health management of modern lifestyles. The theatre of healing dance requires culturally knowledgeable practitioners, as well as a participant audience that is informed about the indices for artistic-aesthetic production framed by and, in turn, encoding the human-cultural texts of African dance as poetic language.
- Dance "is the heart which is missing from our lives. Sometimes just the brains are busy. But how very often are they working to human disadvantage" (Dara Stranton, 1977). "Unless we discover a method of basing education on the primary biological processes of the performing arts, especially children's education, and their recreational and rehabilitative relevance, not only shall we fail to create a society united in love; but we shall continue to sink deeper into insanity, mass neurosis and war" (Herbert Read, 1959).

The nature of dance and movement studies

- Every dance that has a style and/or type name has an origin, a theory, a human/societal meaning, a societal intention, a conceptual theme, formal and choreographic structure and a story. These could implicate social, historical, political, religious, economic or environmental texts. Such extra-artistic implications of creativity and presentation in dance could be implicit in the mood, gestures, choreography, costumes and props, mime actions, as well as the normative cultural-artistic interactions in the context of performance.
- Every dance figure, motif, gesture, costume, prop, mood or formation could be culturally significant or symbolic, and can be isolated and studied as an element of style in a culture. It can become a creative theme for an imaginative/poetic extension or reinterpretation of cultural choreotechnic.
- Research, documentation and analysis of the history, intentions, systematic interactions and presentation dynamics of a dance, also of the artistic and presentation features, will yield the meaning, story or origin of the dance for educational and creative purposes.

- A re-creation or new artistic formulation based on a known dance, and intended for contemporary purposes of socialisation or education must take cognizance of the philosophical/theoretical underpinning and the significant features of style/type of the original. As such, the objectives, artistic vision and form, the entertainment design and the visuals of the contemporary derivation should be rationalized, transformed or reinterpreted to reflect the culturally heterogeneous present.
- The learning process should compel personal creative and practical experiencing.
- For the modern study of the art of dance composition, a system of notation may become necessary to assist memory. This could be any of the conventional notation systems such as the Labanotation, the Benesh system or a personal notation device recommended by the unique features of a given dance culture or style. Notation is only a written guide for reproduction. An adopted notation device is also helpful in graphically recording dance structures and movement dynamics for analysis and study in relationship to the other integral art forms, particularly music for dance. Practical experiencing should be imperative in introductory studies in choreotechnics.
- Modern audiovisual technology will be useful in ethnographic recording of dances in context as well as for explaining the meaning and artistic content of indigenous dances in the classroom.
- The design of dance studies should be such as would not necessarily require college trained specialist dance teachers at the lower levels of classroom education, except in specialised performing arts institutions. The average African learner invariably is a capable and creative performer and should be regarded as a partner in the demonstration and explication of what she/he already knows and practices intuitively.
- Dance and music studies should go together as much as possible at the early and general education level. Both entail the study of rhythm structures, textural configurations of polyphony, homophony, counterpoint and heterophony, as well as basic thematic form for individual creative development, improvisation and performance. There are other aspects of music and dance studies, however, that are unique for each sub-discipline, and should be studied independently.

Rationalization of music and dance in the curriculum

All practical activities must involve music as much as possible. A steady pulse should be articulated on any instrument, including clapping.

Primary education

- The ethnology of African indigenous dances, especially of the school environment: Why indigenous people value dance; social, religious and other cultural contexts of dance in a community

- Exercises in body awareness and balance: How different parts of the body are used in movements that can be categorized as dance
- Elementary choreotechnics: Experiencing of personal and inter-personal, as well as universal space, using parts and levels of the body
- Descriptive discussion of the features and affect of performed dance and mime sketches by individuals or in groups communicating an idea, life experience or anecdote non-verbally – that is, by using music, movement, dance and mimetic gestures
- Fundamentals of dance notation or graphic depiction
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct
- Exploration of body tones and rhythm (body melorhythm)

Junior secondary education

- The ethnology of dance
- Creative movement and effort
- Secondary choreotechnics: Exploring various levels of a body in motion in dance improvisation
- Description and notation/depiction of dance
- Projects in creative music and dance theatre: Exercises in group-choreographed dance sketches and story dancing
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct

Senior secondary level

- The ethnology of dance
- Identification and analysis of elements of dance, movement and effort
- Creating dance with the use of notation
- Group projects in (poetic) story/character dancing: Music and dance theatre
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct

Teacher education level

- The ethnology of music and dance
- Methodology and techniques of indigenous music and dance research
- Elements of dance movement and effort
- Dance notation
- Individual projects in music and dance creativity
- Dance improvisation on musical or choreographic themes for exercises in individual written analysis to be discussed in class

Recommendation

The school system has become the community, albeit virtual, for children in contemporary times. The school environment is the closest alternative that children in Africa have for experiencing communal bonding and fellowship on a regular basis. Mass music and dance experience is somatic fellowship that humanizes; it is a most enriching, benign spiritual experience that is now lacking in the upbringing of persons that could culture and demonstrate humane disposition in the contemporary constructions of society. School managements could schedule twenty to thirty minutes of mass African musical arts dancing activities at the end of a school week on Fridays before learners are dismissed for weekends. This will provide the much lacking opportunity for all learners and teachers alike to socialize through the spiritual communion of massed music and dance experience. This should accord a soul-enriching catharsis after the rigors and stresses of regimented classroom and other school engagements, as modern sporting and games gatherings have become sites that breed more stress and rancour than provide recreation and psychophysical therapy.

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PART 5
Reflections on science and technology

12. AFRICAN MUSICAL ARTS – MANAGING UNIQUENESS WITHIN TECHNO-DECULTURING 221
13. EFFECTIVE TECHNOLOGY FOR RECORDING AFRICAN INDIGENOUS MUSIC INSTRUMENTS: ODYKE NZEWI 278

AFRICAN MUSICAL ARTS – MANAGING UNIQUENESS WITHIN TECHNO-DECULTURING[1]

To probe the deep intentions, and enable holistic perception;
To discern the abiding values, and propose viable human directions.

Viable structural elements and human issues

Fore-thoughts

Music is about life.
Life is about everything –
We think, we do, we produce, we destroy,
And die as.
The musical arts has to be in harmony with nature –
Humanely based.

1 This discourse was first delivered at a symposium at Harvard University, USA, in 2001. The references to Africa in this discussion delimit Africa south of the Sahara. The African mind being discussed is the original African intellectual authority and cultural-humanistic traditions before the radical confrontation and consequent surrender to exogenous religious, social, political, medical, economic and creative arts cultures. The area of Africa under reference comprises many distinctive culture groups and corresponding cultural peculiarities. The bold reference to Africa as sharing a similar human-mental identity derives, however, from the fact that at the substructure level of creative philosophy and intention there are common traits. How the common ideational formulae manifest peculiar ramifications and expressions is informed by cultural distinctions in language, environment, human history, religion, etc. Some aspects of the common theoretical grounding that informs musical formulations and practices in Africa have been discussed elsewhere (Nzewi, 1997).

The current critical problem in African musical arts[2] studies and experiencing is the gulf between discovery and knowing. Well-meaning scholars have been busy "discovering" African performance arts, and discussing or demonstrating how the foliage appears to be, most often neglecting the root knowledge that nurtures how the foliage becomes and nurtures life and human nature. The truths lie with the root-dwellers, the knowledge practitioners whose depths of creative genius generate the music, dance, drama and visual (body, costume and instrumental) arts. These are the indigenously rooted exponents whose mental explorations continue to advance tradition in spite of the modern forces that undermine, distort and divert creative authority.

Most of the research endeavours and outputs, particularly publications on the musical arts of Africa south of the Sahara, have positive dimensions, irrespective of research motivation or orientation, perspicacity of research conclusions, and factuality of published results. What has been observed, understood and published incorrectly is useful as impetus for discerning what is factual, and urges the need for corrective study by more perspicacious researchers. Unnecessary problems arise when a scholar-researcher intellectually encumbered by hegemonic syndromes fails to accept that no-one can be the absolute or prescriptive authority on what one has neither invented nor perfected; and that an extraneous perspective or hegemonic mind-set could generate false reality which leads to the misperception of obvious facts.

What was previously relegated as crude or non-modern often becomes of critical necessity in post-modernistic trends. The inventors and worshippers as well as consumers of total technological living now escape to raw nature and court the live arts by natural humans for temporary, vacation rescue from threatening techno malady. The raw sense of nature will yet be the eventual salve for the technologically possessed and de-spiritualized human mind. As the most extolled technology poses the greatest danger to being and behaving spiritually-humanly, the raw qualities of nature become the therapeutic force that could strike a balance between the sublime old knowledge about living humanly and the Siren of

2 In the African creative environment the disciplines of music, dance, drama and also, to some extent, the plastic arts that are given stylized motion, derive from the same stream of creative thought. As such the concept of the performance art is holistic in creative ideation. The structural embryo could then attain artistic gestation that manifests as a phonic-motion performance or a visual-physical motion – human and material – performance. Hence for the African music is phonic dance and dance is visual music; also what is played in music is reproduced as dance, and vice versa. Music and dance then are the artistic Siamese offspring of the same creative stream and process. The modern Western mind proceeds from compartmentalization or isolation of ideas to options of synthesis. The African mind perceives holism as possible in diverse distinctions. Western scholars and some of their African intellectual surrogates have tried to impute that the absence of specific folk terms for isolating the music, the dance, the drama, etc. in the African performance arts milieu implies that the African mental system cannot intellectualize the artistic distinctions of the disciplines. Intellectualization of the respective creative specializations just was not necessary in the performance-oriented determination and dissemination of knowledge. The above-mentioned scholars and writers merely exhibit ignorance of the fact that the manner in which the modern, scholarly Western mind demarcates the arts is a professional contrivance deriving from a European perception of the universe as a conglomeration of compartmentalized organisms and entities. The African perceives the world as a unity, made up of peculiar manifestations of a common creative force, in the manner in which men and woman are versions of being human. At the idea base, the African recognizes that the arts of music, dance and drama are manifestations of the same mental process. Hence before Western education started subverting the synergic African creative mind, the same creative or performance personality could be a competent composer, performer, choreographer, dancer, dramatist and costume designer all at the same time and with equal competence, without contradiction in practice. The creative personality gets credit for all the capabilities. We have previously discussed (Nzewi, 1991:41) how verbal distinctions arise in practical terms when the common creative germ manifests phonically as the "beaten" or "counted" sound; visually as the "giving physical motion" to sound; or allegorically as the "symbolic/text-implicit manifestation" of sound.

living ensnared by technology. The salutary psyche is already in flight, being endangered by the raging and sustained blitz of ultra-modern technology. The need for balance provides the theme for this discourse on the philosophical, theoretical and spiritual health imprints of African indigenous musical arts.

Though I am trained in the regulatory conventions of northern hemispheric scholarship procedure, this discussion, as others discussions in this book, adopts an original intellectual style in representing Africa south of the Sahara. The reason is that the African indigenous intellectual authority and style, on which the discussions rely primarily, is not well served by slavish adherence to a hegemonic scholarship paradigm for studying non-Eurocentric cultural inventions and intellectual procedures. For instance, there will be no impressive roll call of scholars in African music discipline. Their pioneering contributions are hereby collectively acknowledged with respect, irrespective of perceptive insight. The concern in this exposition is to address the validity of African indigenous philosophical, theoretical and humanly functioning intellect. Issues concerning authoritative or misinformed scholarly contributions and who, other than the indigenous "mothers" (nurturers) of African musical arts intellection, is cognitively primed to approve the factuality of published dictums about indigenous African knowledge systems is not in dispute. The indigenous African knowledge practitioner is the indisputable authority on her/his intellectual formulations and productions. These authoritative baton bearers of the African musical arts intellect are the mentally uncompromised creative minds (traditional to contemporary) active in creative practice, creative innovation or discernment for scholarship imperatives.[3]

When the eyes are "washed", they can perceive the spirits; when the mind is primed, it can conjure the kinetic spirit energy that is music. The spirits are of different dispositions – the favourable and the diabolic; the music is of different energies – the system regenerating and the system degenerating. The concern here is with the music that encompasses life – African indigenous musical arts lore.

The ensuing discourse also derives strongly from experiential perceptions of the African meta-science of musical sound and musical humanning[4] tested and ratified in the practical laboratory of African music science. The modern scientific/technological precision of measurement devices, do not adequately accommodate and interpret African music sense. The ancient African wisdom that invented the human-bonded sonic sciences of natural music did not need or use such modern technological crutches and methods. Processing African music through modern statistical and simulation technology could be an exciting intellectual adventure, but has little relevance for or impact on sustaining and advancing essentially meta-scientific knowledge. African musical arts ingenuity accomplished the now elusive social-political-psychological marvels. An example is the effective deployment of

3 I received a metaphysical indigenous musical arts knowledge transfer from Israel Anyahuru, an Igbo indigenous musical arts "mother", during a significant ceremony at the end of my tutelage under him and four other indigenous musical arts knowledge specialists. The ritual mandated me to be uncompromising in discerning and proclaiming African musical arts lore. The enlightenment deriving from the induction became further enriched through my studies in modern European classical music, which then enabled me to bestride the old and the modern.

4 As a verb form of "human", this implies imbuing sublime human feeling – a universal spiritual, not cultural, attribute such as when the African says: "All human beings are [originally] sublime souls [energies]". Humanning is a verb derivative of "being human" and has, therefore, been preferred to convey the generative qualities of the human essence, which the corrective sense of "humanizing" does not quite imply.

both music instrument technology and the genius of structural computations to the psychological management of Africa's stable indigenous societal as well as human systems long before the advent of the modern mental and governmental dementia that puts contemporary Africa in perpetual conflict.

Indigenous Africa systematically researched the energy potentials of natural music sounds and perfected the science of the musical conformations that generate specific affective-effectual energy fields that transact communal and metaphysical objectives. Such practical knowledge has relevance for a healthy psyche in an age of technology abuse. As such, contemporary African music scholars of cultural-human relevance need to be guided by ancient wisdom in the judicious appropriation of modern technology. Modern technology is a fantastic facilitator of life, but there is a need to balance modern fancies with the ancient substance necessary for a stable psyche, thus mediating the problematic dichotomy. Old African philosophy and knowledge of life comprise the art of coordinating dichotomies or seeming opposites, which is the lesson of nature. A cardinal principle of pragmatic modernism is the projection and advancement of a people's human-cultural identity, predicated on sound understanding of the heritage. This discourse, while positioning the musical arts as its premise, also glances at the African mental and practical life systems that music negotiates.

- In African musical arts we play, sing, dance, act, and thereby negotiate, without psychical or emotional insecurity, everything about life: polity, health, social, religious and economic systems; love, recreation, death and the afterlife, too. The musical arts have been the accredited mass media as well as the respected Ombudspirit with executive and disciplinary powers; the musical arts system operators were inviolate by societal mandates (Nzewi, 1984). As Israel Anyahuru (1975: recorded field communication), my primary indigenous musical arts mentor, averred: "The musical artist is sacred in her/his performance persona." Alas! The world revolves and the old order is radicalized: For better or for worse? "When the impudent child carries the father up in an act of unwarranted disrespect or aggression, the old man's loin cloth (wisdom mandate) will blight the rude upstart's sight (senses)" (African maxim and proactive divine curse). The world is indeed experiencing this curse, without learning any lessons, while the reckless contradiction of the order of nature, humanliness and the universe is gaining cataclysmic speed.
- Music is central to the construction of abstract reality in indigenous Africa – the interactive presence of the affective Deities and spirits that are very much active as a tangible, regulative force in the human and psychic spheres.

Often insidious but romantic arguments are raised: Why discuss African cultural issues in the English language? Why write books about Africa in English? (Do we then prefer that the world does not read, know and take into account what the native African knowledge inheritors have to say and project into global knowledge consort?)

Why write down African music for modern accessibility in the global music intercourse? (Are contemporary Africans then to be loved for perpetuating themselves as exclusively "primitively" oral?) Co-jointly, why misrepresent African creative philosophy by fixing isolated African music performances in technological devices for sound and vision reproduc-

tion? After all, no specific performance of a significant African music piece is the finished or exact version. Indigenous Africa does not appropriate God's prerogative for exactness or preciseness. In humans, efforts at preciseness and exactitude generate stress and psychosis.

Why seek modern ways of knowing and advancing Africa's indigenous musical arts knowledge system? (Do we really need to give African knowledge icons serious contemplation or reflection, except when we exercise our prerogative to abstract isolated elements needed to service our hegemonic visions of development and creativity?)

Africa should no longer be deemed a curio, a zoo continent that must not determine original ways of advancing its human knowledge and systems except as dictated by exogenous manipulators. Africans have been constrained and coerced to borrow and parrot or ape the paradigms of learning and being of the northern hemisphere, or otherwise to append its abstracted cultural tunes on Western mental constructs. Of course, when the need arises for an African to address an exclusive African cultural audience it would be absurd to resort to the English language, for instance. The issue being argued is that pragmatic globalization commands that the world should no longer reckon in ethnic ghettoes and cultural inbreeding. Africans must contribute original, innate advancement energy in the globalizing intellectual production concourse.

Old African knowledge has to be communicated to a modern audience that is ignorant or sceptical about the existence of wisdom so viable in the modern world. Sometimes it becomes necessary to retain the discreet use of language and the literature style of the African when communicating indigenous knowledge in English or another foreign language. Unconventional manipulation of Standard English would then become imperative for the purposes of intellectual originality that discourages cursory reading and superficial understanding. Profound or specialized knowledge is not discussed in common, farcical language because coercing doublethink can make a fool wise. But then modern marketing of knowledge and commercial products promotes gullibility and frivolous fancies that enable capitalist exploitation

The reward of thinking through the subtleties of language is gaining deeper enlightenment; grasping the special knowledge that eludes a flippant mind. The reward of deep-probing is perception beyond the obvious. It is the same with perceiving beyond the surface manifestations of African musical arts or indeed all cultural practices. Extraordinary knowledge in indigenous Africa is sacred power. Power was not easily accessed by vague or irresponsible minds, as is now the case in contemporary Africa, for which reason African nations and minds, leaders as much as followers, are largely adrift, operating circus kingdoms and flaunting their tragic actors.

On the first introduction to the indigenous ensemble music experience, the African child or learner is started on a rather demanding ensemble structure, the phrasing referent role. Playing this reiterated thematic structure gives the child opportunity to imperceptibly glean the theoretical logic of structural-textual conformations in music, and thereby access the grammar and syntax of communal music performance. This quite difficult instrument is the one that appears the simplest to a casual or uninformed observer. To become competent in repeating such a short theme is tough, but the reward is in developing a steady hand, as well as the ability to listen to others. After all, it is a rock that feels and absorbs the complex energies ramifying the stormy weather, or the river lashing all around it.

The Phrasing Referent instrument, so far erroneously termed time line instrument or the "bell" is the most steadfast structure in an ensemble. It is the one concise ensemble theme in the layers of African ensemble music that has to be repeated interminably, without the slightest variation, deviation (error) or loss of concentration. The performer does not enjoy the freedom to negotiate conformity with variations as is normative in the African philosophy of self-expression in a communal action such as ensemble music. John Blacking (1995:66) identifies this philosophy as "a high degree of individuality in community". Playing the reiterated theme that could be a simple musical statement in isolation coerces the degree of concentration and intensive, analytical listening that a newcomer needs in order to indirectly, assimilate the nature of the other layers of the ensemble. The performer thereby learns how the other thematic components constituting the composite ensemble sound are creatively manipulated by more experienced performers in multiple, simultaneous ensemble performance composition. By the time the newcomer graduates to handling any of the other instruments in ensemble performance, the mind instinctively directs the hand and body on what to do without further or much direct instructions. This is holistic African pedagogic strategy. Musical creativity is not just a matter of mental calculation – other parts of the body have innate "creative instincts", independent of the mind, as Israel Anyahuru (Field notes, 1975), an Igbo "mother" musician, testifies.

To cope with a difficult challenge on first encounter is an impressive initiation into the light of new knowledge. Life stage initiations in old Africa entailed tough experiences together with pleasant experiences, which conditioned the initiates, afterwards, to know and feel the vicissitudes of life. Such a tough introduction to the truth about human existence may or may not include circumcision in the holistic initiation education into the virtue-value expectations in community life for boys and girls. Persons who flippantly perceive African cultural wisdoms with a distorted exogenous imagination have misrepresented this essential virtue-value rationalization of circumcision as "genital mutilation". The philosophy, as well as human intention, of initiation is to dramatically mature the participants to tackle the next stage of human existence with adequate sensitization to its challenges and compensations. They are equipped mentally, emotionally as well as physically for the pain, the privileges and the responsibilities appertaining to the new societal status. Thereafter, they do not need any sermonized counselling or rehabilitation, because African social philosophy prioritizes prevention, and obviates rearguard remedies – a technique anchored on psychological management of life and society *à la* the musical arts. The experience of circumcision for a girl, for instance, primes as well as secures her psychologically for the pain of childbirth in addition to its strategic moral undertone. The painful or tedious experiences of an initiation thus psychologically tune or toughen the mind and body to absorb future normal pains or problems in life without psychological trauma.

The imaginary arguments about circumcision traumatizing girls do not derive from African philosophy or psychology about knowing and negotiating pain. I am circumcised, and cannot consciously remember the experience, but I know how to cope with pain. Does anybody wish to propose that all Africans were traumatized zombies before the advent of the modern minds that are now liberating Africa from what is ignorantly imputed as "evil", "devilish" and "shocking" human practices that are obviously not worse than masterminding inter-group wars, mass dislocation, hunger and the other deadly exogenous, modern ills

devastating contemporary Africa? This discourse does not directly concern the other abiding values and virtues that prescribed circumcision for girls and boys according to the indigenous African wisdom in which the musical arts mediated pain. Nevertheless cognizance must be giving to the implications of female circumcision for containing libido as well as managing an involuntary sex urge. The merit and the pain of the practice of circumcision, which is non-cosmetic surgery, have not been further rationalized in the light of the modern wisdom about sexual behaviour that has been causing havoc globally, particularly in contemporary Africa. Africa lacks the history of Western mental culturing, as well as medical resources. Abandoning the old management of sexual habits and blindly adopting the promoted northern hemispheric, modern sexual habits and practices of promiscuity has caused the disastrous human and health consequences for which Africa is additionally abused and condemned.

Appropriate music would normally serve as anaesthesia during circumcision and other surgical or orthopaedic operations in indigenous Africa. Thus, the subject would be marginally conscious of pain during and immediately after the operation, until the music stops. Infections that may occur as a result of improper hygiene or management of the healing process is a different matter, and applies to any other instance of open wounds, in indigenous or contemporary situations. There are other crucial societal rationalizations that approve the programming of circumcision as an age group bonding experience at a tender age.

Quite often the guiding human, psychological and social factors are not considered when Africa's deeply reasoned humanning, artistic and other societal practices are discussed and condemned. Temporary physical pain in the case of circumcision is thus abstracted and dramatized out of human-cultural reason. The holistic rationalization, which is the normative African mental attitude that, in this instance, includes the psychology and human value of circumcision, is missed. Little attention has been given to discerning the human and intellectual merits of what was rationalized for Africa's survival for centuries before the modern disruption of its societal systems and mental genius. Where interest has been demonstrated in African systemic practices, only partial penetration of the deep knowledge has been possible. Perhaps a new dance is now due. Save Africa by not disparaging, corrupting and destroying its mal-understood, efficient humanly applied wisdom and societal systems.

African cultural narratives, like the African musical arts matrix, normally have multifaceted rationalizations, interrelationships and interpretations. To view Africa with Northern Hemispheric straight-line or atomistic scholarship lenses is to perceive the logic, the syntax, the value, the virtue, and the unique intellect underlying the idea or manifestation under consideration with obscured or bigoted vision. African dance, for instance, is not just an artistic-aesthetic deployment of the body. Supporting cultural narratives are encoded in the meta-linguistic public staging of the dance as body poetry. To cognitively interpret the theoretical framework that informs the obvious visual and/or sonic artistry entails much more than isolated discussion of artistic evidence. The deep extra-artistic narratives – the cultural intention and other human-communal-spiritual-health issues that are evoked, generated and negotiated in a performance context – must be explicated. Hence the Eurocentric theoretical indices and paradigms of creativity, criticism, education, research and analysis that are not informed by peculiar indigenous knowledge imperatives cannot adequately explain or advance the African musical arts matrix.

Kofi Agawu (2003) has called critical attention to "How not to analyze African music", arguing open mindedness to all approaches and limitations of analytical representation. At this inchoate stage of Africa-sensitive musicology his call is heeded as long as it is borne in mind that "if the owner fails to challenge trespassers tramping through his compound garden (security and mental-material nourishment zone) it easily becomes barren, a thoroughfare" (African maxim). The African indigenous musical arts field is already a thoroughfare of scholarship and commercial exploitation. Nevertheless, the garden (African knowledge canons) has the resilience basic to its enduring, humanely-fertilized soil, to survive the invasions.

The overarching African philosophy of life that impacts mental processes that is under discussion has consequences for cognitive appreciation and advancement of the African performance arts. Under the colonial manipulation of Africa the attitude was that what old Africa could humanly do right was perceived with a jaundiced eye. Extraneous paradigms leading to superficial understanding, interpretation and judgment were applied; Africans were condemned as wrong or backward, not being technologically/scientifically modern, often for the virtues and integrity of their knowledge to be discretely expropriated and reformulated as European-American knowledge inventions.

Some African cultural practices, including the musical arts, were rationalized as offering painful or bitter experiences because these were practised for the tremendous lessons for life and value to health that form part of experiencing what is bitter or painful. Some modern medical practices such as injections and surgical operations entail most painful procedures. Although there are modern persons who suffer from phobias for the pain of injections and inoculations, the injections and necessary surgery are not being condemned and eradicated. How about enduring physical pain in order to make the mind healthy, rather than avoiding pain and impairing the mind and body?

In contradiction of the conventional, artificial "sweetening" of culture – edibles, outward appearances and life generally – African musical arts could be said to prefer the "bitter" essence of sonic and visual music.

Some parts of Africa prefer to ingest bitter tasting vegetables, food and fruits for the powerful scientific reason that they engender good health. Even then, the palate feels durable sweet sensations after ingesting the bitter vegetable. The mind and body feel similarly regenerated after experiencing "bitter" musical arts activities such as spirit manifest theatre, rigorous dances and some types of spiritually bonding ritual music.

Edible bitter herbs, vegetables and fruits are highly curative, and enhance immunity. This is a fact of African culinary and medical science, as well as a parable of life. Indigenous medicine for children was not mixed with honey, which is abundant in parts of Africa. The child is made to know that bitter experiences are sometimes necessary in life in order to secure salutary living afterwards. And a child that would rather not take bitter medicine had better refrain from habits that incur sickness and wounds.

How a person prefers to see, hear or feel, as the case may be, is equally relevant to the contemporary appreciation of African music. Compounding simplicity into complexity, harshness or rawness of sound and harmonics, "bitterness" of intonation (vocal and instrumental), tense textures or even notions of non-melodiousness are germane attributes intended to serve specific extra-musical objectives.

It is not a matter of capability, rather a problem of the mindset that any person whatsoever who wants to play African ensemble music for the first time cannot produce steady danceable music in the first five to ten minutes of practical endeavour. Inability will result from mental/cultural inhibitions or a disabled life pulse. Otherwise, the person has a misoriented instructor, black or white. Ability to produce steadily flexible music for dancing is the hallmark of African culture-sensitized music making. In any case, African musical arts performance is not exactly taught; at least not in the sense of abstract Eurocentric philosophy and practice of music pedagogy that sometimes inculcates mental-physical inhibitions (fear of mistakes), de-emphasizes creative self-expression as well as discourages free, mass participation, irrespective of the level of competence. African indigenous pedagogic principles and practices primarily explicate theory, verbally or non-verbally, in the context of practical experiencing. Such enduring educational practice easily eludes a verbalization encultured mind. Expertise develops in performance practice, and the mothering of creative spontaneity in performance contexts, that is, the attainment of the limits of expertise is a lifetime engagement that accrues until one becomes too old to manage the physical requirements of performance.

The mindset that Africa does not have anything intellectually profound and humanly valuable to offer the northern hemisphere for its contemporary human-societal needs has been impressed on modern Africans through flashy, deculturing Western education and modern technological colonization. To prejudge and condemn the nature of something upon a superficial contact or impression, disables the intellectual capacity to gain enlightenment concerning its intrinsic essence. Nothing in nature is worthy of condemnation; nothing in nature exists without a worthy purpose. The indigenous mental and material civilization of Africa was derived largely from the scientific study and emulation of the models of nature.

The forethinking, so far, has relevance for probing the unique humanely underpinned procedure and theoretical formulations informing structural conceptualizations and performance practices in the African musical arts. The interconnectedness of seemingly different knowledge disciplines is often glossed over. The modern scientific study of human and social sciences sometimes produce partial or superficial interpretations due to interdisciplinary and intra-disciplinary discord fuelled by internecine battles for supremacy and control, or otherwise scholastic flights of fancy. The African musical arts milieu could be spared this affliction. There is strength in adopting a scholarship orientation that champions an interactive multi-disciplinary disposition towards African musical arts that permeate and mediate, as well as interplay virtually all aspects of indigenous African knowledge fields. The creative intention of every musical arts genre, style or type, functioned as foreplay to entertainment as a strategy for managing a specific societal mandate that *ab initio* necessitated its conceptualization. African musical arts theory, structures and aesthetics therefore are deep-grounded on extra-sonic creative aspirations and conformations.

. . .

Published literature on African music includes informed as well as invented theories and interpretations. The authors have received recognition as pioneer scholars and experts on African indigenous knowledge systems. Some have exhibited hegemonic ego-syndromes, carving out research empires in the manner of the scramble for Africa. Self-serving

regimentation of research and analytical methodology, ethical procedures and scholarship visions as well as styles have been imposed on contemporary African studies by self-serving, hegemonic scholars in academia. Thus the adopted hegemonic models of scholarship ensure that Africans are not intellectually nurtured to emerge as authoritative interpreters of Africa's autochthonous creative genius and human-cultural practices. It is hereby categorically stated that the knowledge that a scholar gleans and pontificates about a human-cultural intellectual construction and practice can never be more authoritative than that of the exponents of the intellectual property that is researched. The canons of knowledge under discussion were not originally theorized or invented by the visiting or indigenous scholar-researcher. The ability to perform the isolated artistic manifestation as expertly as the "owners" only offers a researcher some insight at the superficial level of the structural configurations. It requires a different, culturally imbued research approach and cognitive sensitization to discern the deep intuitive knowledge processes that translate extra-musical arts ideations into sonic-choreographic-dramatic structures. The perception of the peculiar indigenous intellectual conceptualizations and conformations accrues to African creative authority. It is to be further noted that musical arts creations, African indigenous classic, European classical or any other, derives primarily from the intuitive processing of unwritten or written theoretical canons.

The analytical theories and scholarship research procedures prescribed for European classical music are valid and adequate for such cultural music conceptualizations. But they do not reckon with the unique logic and grammar of African indigenous human musicology. Hence the validity of most impressive research literature published by scholars in African musical arts studies is faulted by the application of isolated metropolitan research and analytical perspectives. Many African scholars of music have demonstrated impressive research commitment and analytical logic in African musical arts studies, albeit by employing an extraneous scholarship regimen. The logic of modern scientific procedures merely captures the sonic/visual shadow of the African musical arts matrix. The emerging intellectual drive to revisit and revise assumptions and misrepresentation requires more than technological devices and a metropolitan scholarship disposition. Personal experience in the scholarship field reveals that arrogant and entrenched scholars resent new, Africa-sensitive and respectful approaches. The metropolitan scholars are not disposed to recognize the superior authority of indigenous custodian-practitioners of the African system of musical arts knowledge. No researcher-scholar can invent anything concerning African indigenous musical arts theory and practice (Agawu, 1995). The peculiar philosophical pedestals, psychological-medical imperatives, humanning imperatives, social-political meaning, creative principles and procedure, as well as theoretical logic, are authoritative inventions of germane African genius. They have been patented and continually reaffirmed in usage, and continue to guide indigenous composers, practitioners and users. The structural logic, aesthetic expressions and overall extra-musical texts have been argued as implicating much more than exclusive sonic and choreographic rationalizations. Colonial inventions such as cross rhythm, the principle of the fastest pulse, which led to the Time Unit Box (TUBS) notation system and its fanciful rip-offs, polymetre, asymmetric metre, additive-divisive rhythm, have been discussed as jargon derived from defective perception and inappropriate analytical procedure (Kofi Agawu, 2003 (Chapters 3 & 4); Nzewi, 1997 & 2002 and Simha Arom, 1991). The pub-

lished expositions of African creative-representational thoughts and practices, however, are helpful, even many that derive from flippant or partial perception of the sense and meaning of the musical arts in Africa. After all, the negative/lie confirms the positive/truth. However, decolonizing African music theory implicates questioning misperceptions in published literature, as well as the creative misappropriation in modern art compositions and commercial representations. Hence Kofi Agawu aptly summarizes the foregoing argument:

> Certainly, anyone working towards an emancipated and self-aware discourse should reject as incomplete any writing about traditional African music that does not take into account the aesthetic, ethical and technical knowledge of so called native musicians. Equally, and from within the same political programme, African students must not remain stuck within the colonial determination of the contours of our knowledge schemes by continuing merely to apply one or another metropolitan technique to African materials. This newer discourse will not emerge overnight, for it requires a reconfiguration of institutional practices, a jettisoning of longstanding habits of intellectual practices, and the desire to pursue an emancipated discourse. (Agawu, 2003:10)

Decolonizing African musical arts theory then commands not just exorcizing the entrenched misperceptions, misinterpretations, and misrepresentations in literature. More important is correcting the systematic disregard of the genius of the African intellectual ancestry that invented and constructed the African indigenous knowledge systems. Original scholarship procedure is mandatory for discerning the theoretical core of African indigenous musical arts manifestations.

The canons of European classical music scholarship, which in any case were constructed to explicate European intellectual culture and human systems, for instance, define the span and structure of a melody as purely abstract sonic logic. Such an approach to analysis misrepresents the African creative theory underpinned by concrete human logic about communal living. Blacking (1995) has argued in a similar vein, citing particularly the Venda procedure. The peculiar nature of a melodic construct would be derived from the societal commission of a piece, and its aesthetic quality needs to be reckoned in terms of its proactive or psychoactive energy, rather than elegant fantasy. And yet, sonic elegance is also appreciated and discussed in the indigenous reckoning of the aesthetic attributes of a composition or dance or drama. Contemporary compositional and analytical procedures that could articulate the soul and integrity of Africa's performed theory must reckon with the innate dynamics of verbalized indigenous musical arts discourse, and yet be conscious of the demands of global scholarship dialogue and performance imperatives. To ignore the African philosophical framework in the study of African mental and cultural systems is to remain subservient to hegemonic conventions that perpetuate the farcical interpretation of Africa.

This discussion is not arguing for exclusivity or insularity, rather urging circumspection in inclusivity. What is originally African could have its versions or replications in any other global music region for human and historical reasons.

Ideational interface as a creative philosophy

Whatever is, has two complementary attributes

The African world-view prescribes that whatever exists implicates two facets: complementary opposites. Sometimes the prominent nature, effect or affect tends to obscure immediate perception of the other, subtler, facet. The facets could seem contradictory, in counterpart or opposition. Sometimes the sonic/choreographic effect or affect of a musical arts product tends to overshadow the consciousness of its subtle impact on the psychobiological human system. The synergy of opposites is often perceived and interpreted in apparently contradictory terms. Performance intentions, artistic ideas and the components of creativity in the musical arts of Africa manifest in interfaces that share common philosophical, psychological and human underpinnings.[5]

The interface of music as sound (sense) and life (meaning)
This idea about music is given overt expression as abstract artistic configuration. Along the same line of thinking, musical sound and presentational dynamics are rationalized, not only in the artistic abstract, but also conterminously as proactive forces that accomplish concrete humanly and societal missions. Hence a traditional Igbo master musician, Israel Anyahuru (1977, field lesson), instructs that making music is not just a matter of making musical sense. The musical sense commands conformity with cultural compositional logic, grammar and syntax in order to be approved of as a cultural creative product in the first instance. Additionally, the musical arts construct or product must transact paramusical meaning. That is, it must be created to conform to and be presented for the purpose of fulfilling a designated or predetermined human/societal intention. Here meaning begins to recommend and be discussed in terms of artistic configurations, instrument technology and instrumentation, category and roles of participants, visuals and presentation venue or context, also indices of evaluation and aesthetic discourse or behaviour.

The interface of musical sense and musical meaning informs the generation of peculiar effective-affective energy that distinguishes the musical arts style and structural-formal content. The factors that contribute to the effectualness of such projected energy include the overall structural conformation, the visual interface of the sonic structures and the materials of the sounding objects; also the preferred physical environment, as well as the ethereal atmosphere pervading a presentation site. The human mission of the musical arts further prescribes categories of participants, performers and audience, and the mode as well

5 See Agawu (1995): *African Rhythm,* Chapter 5: "Rhythms of Musical Performance", for an insightful analysis of levels as well as polyvalence of meaning in African dance music using the Ziavi Zigi group of Northern Ewe as a model. Towards determining correct modern music pedagogy deriving from the effectual Africa model, Agawu has noted in Africa, that "Children's music ... is not different in kind from adult music; there is no conscious simplifying process at work whereby children are fed milder, less complicated, or less sophisticated forms of adult expression. On the contrary, children are fed the thing itself, hard and complete, making the artistic worlds of children and adults intertwined and inseparable." This pedagogic principle is very instructive with respect to the inapplicable and unnecessary foreign pedagogic model that prescribes subjecting African school children to uninspiring and spiritless toy editions of proper music instruments or diluted acquisition of performance skills. There are examples of child master musicians and expert dancers.

as the process of transacting musical intention. Research and theoretical discourse that focus on the audio fact and visual features in isolation from the interplay of the above factors of holistic appreciation and cognitive discourse will result in culturally untenable analytical inferences and indices of appreciation. The exercise would merely conform to the hegemonic scholarship agenda of perceiving and interpreting Africa with the lenses of Northern Hemispheric paradigms of knowledge. African indigenous musical arts philosophy and intellection cannot automatically be cast into the rigid grids of abstractive Euro-centric intellectual-structural moulds. The creative soul of African musical arts cannot be completely captured in technological recordings, transcription or composition, and will be elusive as long as the indigenous conceptualization of music as a metaphor of life (creative intention) is ignored. This is an issue that also impacts on attempts at contriving adequate notation to capture African musical peculiarities.[6] From the African perspective, the factors that inform the extra-musical and conventional musicological perceptions of African music products are of essence in African musicology.

The euphoria about using modern technology to dissect African music conformations disregards the imperative human logic of intellectual procedure, and poses some critical concerns. The extra-sonic texts and actions that sound encodes must be discerned and contemporaneously harnessed in manners that would enable the global modern audience to benefit from the discreet humanning energy of indigenous canons of creativity and presentation.

The interface in levels of sound in space

Western classical music, which has become an inescapable reference in world music studies, rationalizes tone in music in terms of pitch and percussion. This has conditioned the ears of Western audiences, including the culturally out of tune modern African minds, on how to discriminate and categorize sonic levels and timbres that constitute musical sound. Thus, persons with a one-dimensional pitch orientation cannot easily perceive the subtle conceptions and nuances of the movement of musical sound in space that mark the African sonic world. The prototype of the common concept of pitch is the subtle gradations and intonations of levels of tone such as are produced in nature. The African sound scope, in addition to the conventional notion of pitch levels, captures and rationalizes the "pitches" (sonic echoes) of nature into human music design. Tone levels – the archaic "pitches" of nature – have raw ambience, virtual pitches that are easily transmuted into definite pitches when simulated by the human voice. As such, pitch is only an interface of tone level. The latter, produced on melorhythm instruments, has a peculiar, raw vibrancy that resonates with (massages) body tissues (human and other animal), and is much exploited positively in the science of mental health care, which is importantly rationalized into Africa's indigenous musical arts practices. The science of African music instrument technology researches both the instruments that produce pitch levels and those that produce tone levels. This has a direct crucial bearing on other interfaces rationalized into musical arts creativity, production and presentation as humanning processes. The subtly healing energy of African instrumental music derives greatly from the manipulation of tonal harmonics, as well as structural

6 Examples include the Time Unit Box (TUBS) and Graphic notation inventions of Koetting, 1970; Kubik, 1972; Dargie, 1988; Andrew Tracey, 1977 et al.

ramifications of differentiated ensemble instruments cum themes, and makes the music an impelling force.

The interface of the melodic

The "Siamese twins" in the movement of musical sound in space in the African music system is the interface of the melodic and the melorhythmic. Melody is a universal pitch-based music concept that is exemplified by vocal music. Melorhythmic thought and practice rationalize the structured movement of musical sound in time and levels of tone. This is possible on a single or composite music instrument that has two or more tone levels. Sound produced on a melorhythm instrument has cluster (raw) harmonics that produces a definite pitch that is elusive to an untrained ear. Such instruments have a narrow tonal ambit – generally two to three primary tone levels that approximate to the speech tones of a culture's language. The Yoruba mother tension drum, *Iya ilu*, on the other hand, can run a scale of eight tone levels with slides, while *ogene anuka* (Odyke Nzewi, 2000), a quadruple bell of the Igbo, has six primary tone levels with additional tone colours derived from a peculiar playing technique.

The melorhythmic principle informs rudimentary telegraphy. The encoding and transmission of verbal communication through a medium that travels a farther distance than the human voice that was practiced in Africa before modern long distance communication technology (Nzewi, 1984). The melorhythm instruments "sing" as well as "talk", and as such are speech surrogate conceptions. The idea of singing implies that a melorhythmic statement becomes automatically transformed into a melodic statement with distinct pitch equivalents of tone levels once it is reproduced by the human voice. Melorhythm instruments are tuned to standard levels of tone during construction. Otherwise fine-tuning takes place in ensemble performance, in relation to the other instruments. In the African music milieu, melorhythm instruments interestingly are often preferred as mother instruments (Nixon, et al. 2003; Nzewi & Galane, 2005) in ensembles that also feature melody instruments. The reason is that the African conceives music as sound aesthetic, language communication, mental therapy and a transcendental (spiritual) experience, all at the same time. The melorhythm instrument, more than other types of instruments, discharges all these musical, health and transcendental services with a single performance intention. In terms of decolonizing African musical arts theory, it is a misperception to discuss the nature and music of melorhythm instruments as percussion encountered in clapping.

The interface of harmony and mellow-phony (mellophony)

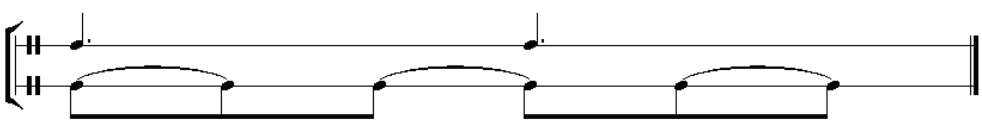
There are African music ensembles that combine a number of melorhythm instruments. The instruments are meticulously selected and/or tuned in terms of timbre and tone levels. The consciousness with which the sonic features of instrument combinations that would produce the textural blend appropriate for a musical intention and the attention paid to tuning, provide evidence of the consciousness of researching desired harmonious blends. The harmonious sonicism produced with instruments of various tone colours that are rich in raw, potent harmonics engineer a transcendental or psychedelic mood. Hence most African musical arts performers (musicians, dancers, actors and participant audience) attain a state of altered consciousness, becoming psychically transported, in the heat of a performance.

Ensembles dominated by melorhythm instruments produce harmonious blends that act as musical "drugs" – a consonant therapeutic intention in indigenous African musical arts. This harmonization of tonal harmonics is here termed mellophony (derived from mellow), an interface of pitch-based harmony.

Ensembles intended to induce any degree of altered consciousness, such as possession or psychical transformation in susceptible mediums, rely on the psychedelic affect of mellophony combined with special structural constructs that lock the mind of the medium in a spin, and displace normal persona. Mellophonic sounds excite hyperactive, as well as proactive psychophysical energy. The altered psychical state of being thus induced compels motive catharsis in the nature of dance, dramatic action, or some other physical transformation of transcendental energy. The aphorism that African music is the music of the dance is then as true as that dance is psychophysical therapy. The curative potency of melorhythmic tones and the mellophonic combination of different instrumental timbres basic to their cumulative material harmonics, inform the indigenous African mastery of the healing energy of the musical arts. Traditional Africans grappled with the stresses and tensions of rugged survival in nature. Yet, there were few instances of depression, psychosis or madness, apart from congenital cases. The science of the subtle curative force of music entailed prescribing as well as presenting musical arts performances in manners that coerced mass mental health therapy on a routine basis. The therapeutic potency of raw, natural, harmonics of indigenous melorhythm instruments is absent in synthetic drums and bells made of tempered metals.

The interface of short and long triplets

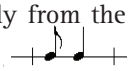
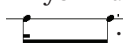
The long triplet is a structural forte in African musical configurations that continues to baffle scholars. Attempts to customize its nature according to Western music theory have led to odd theoretical prescriptions, such as the absurd terminology of "cross rhythm", which is strange to African theoretical formulation, and which has been invented to discuss its simple rhythmic configuration. The normal triplet of three eighth-notes and its various structural computations are perceived universally. The psychedelic interface, the long triplet, is a unique characterizing feature of African musical sound that inspires elegant eurhythmics when given choreo-rhythmic interpretation. The long triplet is a unit of three quarter notes belonging to two normal triplet units, and therefore sharing the same pulse framework with two short triplets. In performance, the three quarter notes are conceived, played and felt as a topos anchored by two pulses of dotted quarter note duration:

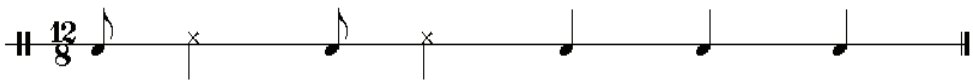


(Nzewi, 1997). Understanding the nature as well as the feeling of the long triplet is basic to understanding the interface in African metric formulations.

The interface in metric organizations

Problems of misunderstanding as well as misrepresentation of some African musical conformations could arise when the study of African musical manifestations is approached with

the sensibilities and structural models of European classical music. The 6/8 metre is an uncommon metric feeling in African music. With the exception of occasional rubatic personal music making, the music of Africa south of the Sahara is founded on a clearly defined and regular metric organization. The 5/4- and 7/4-metres occur in some South African cultures. Otherwise, the 12/8- and 4/4-metres predominate, and interface each other. They share the same pulse sense and feeling. Misperception of the interface of 4/4 and 12/8 could result in weird analytical wonders such as irregular metre. The peculiar rhythmic fascination of African music derives primarily from the motional feeling of the 12/8 metre. The shock-rhythm unit in fast 12/8 metre  has a different energy drive to common time  . And when two units of the shock rhythm are followed by the long triplet on melorhythm instruments,



African music generates compelling motive and psychical affects. The bi-polar (tension-relax) juxtaposition of psychokinetic energy generated agitates as well as produces therapeutic effect, particularly, in active participants. Kinetic energy is further intensified when shock rhythm is realized on the tone levels of melorhythm instruments. The kinetic moods or psychophysical feelings of

and

generate different affects. The former evokes a driving, spiritually uplifting sensation, the latter an earthy, mind-composing feeling.

The interface of text in vocal music

In African music, vocalic lilting[7] and melorhythmic singing,[8] both, non-textual syllabification, are vocal intonations that are interfacial to lyrics. Both excite dynamic eurhythmic motions. Vocalic lilting is purely an aesthetic complement to textual singing in African music while melorhythmic singing, i.e. voice drumming, is a functional rhythm-of-dance singing even when instruments are present. Vocalic lilting, essentially syllabic, selects its phonetic syllables from the language. Hence a listener who is unaware of the stylistic gem, and who is not a native speaker of the language may not easily distinguish vocalic lilting from the singing of text, although the former is more melodically florid. Vocalic lilting, being liberated from the need to make sense of text in tonal languages, also engineers more

7 Vocalic lilting is a florid, frolicsome vocalise peculiar to women.

8 Melorhythmic singing is a vocal simulation of instrumental sound intended as a component of multi-thematic ensemble texture, and is different from the mnemonic device that is a verbal notation for learning instruments. It also includes vocal transliteration of the rhythm-of-dance, preferred even when there are music instruments that could play the rhythm-of-dance role in specialized dance music ensembles.

aesthetic emotion than textual melody. When vocalic lilting is action intensive, as in the energetic rhythm vocalization sections of women's choric dances that do not feature music instruments, it simulates melorhythmic sound – drum-singing. Melismatic singing is featured in dirges, and that is the instance where ululation occurs in African music. It is easy to confuse ululation with vocalic lilting and crepitation. Unlike ululation, vocalic lilting can be most cheery and spirited. Crepitation is an exhilarating vocal effect that heralds aesthetic climax, often contributed by an empathic participant audience. These are structural-aesthetic devices that variously stage feminine and masculine emotions.

Creative interface in dance

The cultural intentions and texts, also the creative theory and choreographic structures of African dances, have been much misinterpreted in literature as well as in modern performance representations. A primary distinction needs to be made between mass medley dance that coerces mass participation for gaining psychophysical therapy, and stylized dances that are intended and choreographed to be performed by rehearsed members of a performing group or a solo dancer only. A mass medley dance would normally have a basic choreographic motif derived from the composite ensemble texture. Every dancer then engages in a display of individual creativity, that is, artistic staging of individualistic emotions in which a dancer either is content to execute the basic choreographic motif, or freely explores independent choreographic elaboration of the basic motif or choreographically interprets any component ensemble theme.[9] Spontaneous choreographic display could also interpret the rhythmic or melorhythmic structure of any of the thematic components constituting an ensemble sound. Mass medley dancing is normal in most music-event types, that is, music types inspired by other cultural events, the artistic requirements of which do not discourage mass participation. Choreographed dances, on the other hand, prescribe selected and rehearsed dancers. The specially choreographed dance routine could be episodic, but the structural content is always formatted. Individualistic aesthetic elaboration of the rhythm-of-dance outline is encouraged, as per the eurhythmic flair of every dancer. As much as culture coerces everybody to dance when entitled to participate, there is aesthetic vocabulary for evaluating the quality of dancing, even in group-choreographed dances.

Dance as an artistic celebration of the stylized motion of the human body in space generates the interface of being either an abstract artistic creation or the signification/performance of a cultural text. The latter conceptualization of dance in Africa transpires as poetic dancing. Poetic dancing could occur in mass medley dances when a particular dancer stages a specific personal emotion or communicates any cultural text distinct from the abstract artistic elaboration of the basic choreographic motif recommended by a particular piece of music. More piquant poetic dances occur in choreographed dances performed by a group, a solo dancer or a team of two or more dance poets. A cultural or other cognitive audience normally comprehends the text or signs encoded in a poetic dance. Excellent choreographic

9 Instruments in an African indigenous music ensemble often contribute independent themes of varying lengths and character but within a unifying metric structure. The various themes are inter-structured to produce a significant ensemble theme of a given cyclic duration (Nzewi, 1998). A player may undertake idiosyncratic development (internal or external) of an own theme in consciousness of the overall structural-formal sense of the significant ensemble theme, but guided by the pulse and phrasing-referent instrument themes where independently articulated.

depiction could evoke spontaneous demonstrative appreciation, verbal or otherwise, from the audience. In the African performance arts milieu, then, dance is visual music as much as it is often visual poetry in bodily motion and emotion.

The misunderstanding of the meaning and the artistic superlatives of African dance compositions and body deportment have resulted in bizarre modern, often commercial, representations of African dance. Isolated stylistic elements are irreverently extracted and distorted to produce ignoble, modern representations of the artistic sense and extraordinary meaning of corporeal expressions in dance. The de-contextualized abstractions that are exploited for commercial purposes or sheer sensationalism misrepresent cultural meaning and human dignity, as well as aesthetic principles. The most flippant exploitation as well as ignorant promotion of African dance genius is the modern erotic dance fabrications staged by frivolous Africans, which are currently used to market contemporary artistic dances or modern popular music with tokenistic and flippant African musical arts elements. Most of the purely artistic modern African dances designed as exotic attraction for world audiences thus abuse the original dance intentions, ethos, artistry and meaning. These distortions of the original African creative intellect are induced by exposure to modern technology. The concern is how to control or caution the increasing denigration of African mental culture integrity by recruited Africans anaesthetized of any modicum of cultural-human dignity that are patronized.

The preceding thoughts are hereby concluded, by stating that the writer has every respect for modern technology that is imbued with humanely exercised conscience (Nzewi, 2004). Technology as such does indeed provide inestimable convenience to life and societal systems, but has been developed and deployed as armament for intellectual-economic dominance. The wonders and dangers of modern technology facilitate modern material living at the expense of spiritual and humane living. There is mental and physical danger to health in worshipping technology as a god, being enslaved to its siren song, allure and magic in solving problems created by humans. Disastrous backlashes experienced globally, and mostly in mass destruction or debilitation of human lives and psyche, are resulting from the obsessive quest to contradict or subvert nature, as well as human nature, by means of technological inventions, practices and interventions. Technology started as a facilitator of human life systems. Indigenous Africa originated and systematically advanced life-enabling technological devices anchored by scientific probing and humanning research instead of the greed that powers most modern technological inventions and contraptions. Ego- and capitalist-driven modern technology has developed globally to become the human being's quest for magnificence and intellectual-economic dominance.

Technology reflects the mind that invents, produces and markets it. If a technological product engenders a humane or noble quality of life while improving the mechanics of living, the human minds masterminding it are humanists. If a technological product demonizes thoughts or destroys human lives directly or indirectly, the genius behind it is demonic and murderous, no matter how subtle the methods. If technology creates mental stress or corrupts humane dispositions or subverts equitable human participation in life, such as sabotaging instead of generating employment opportunities, the minds producing and propagating it are antihuman. The track record of modern technology reveals that minimal heed

is paid to its disastrous impacts on human health, psyche and life at the points of invention, manufacture and marketing. Imagination has been so overwhelmed by the brilliant display of technology even as it fantastically kills or disables life, mind and environment, making technology the rat that caresses the human that it is poisoning with its bite.

Technology has invaded musical sound imagination, production and dissemination. The results are becoming increasingly unwholesome. There is need then to restate emphatically that the musical arts equals mental and bodily health when it is live, and the material natural. Musical arts is danger to the mind, and as such to humanly living and healthy society psyche when it substitutes healing natural sound energy with deadening synthetic energy, and eliminates the empowerment of the human music maker, thereby the somatic context for musical arts experiencing. Decolonizing African music theory has become, for the crusaders, a daunting mission that has become further complicated by the technological re-colonization of Africa.

African musical arts and the humanning philosophy

Nature of interaction

When there is true understanding of the indigenous musical arts, the African world-view and life will be understood. To understand African life is to grasp the African philosophy and psychology of life, which pervade musical arts intentions and production. Negotiating norm and formality is a principle of interaction, from interpersonal relationships to communal transactions, to supernormal connections; from musical arts creativity to the production and the experiencing thereof. In his fundamental book on African music thinking, Agawu (1995) anatomizes the "Rhythm of society", which opens the mind to how rhythmic formality permeates the African world-view, social systems, movement culture and spiritual living. The first meeting of indigenous Africans for the day is not an emotionally sanitized exchange of perfunctory greetings. It is a formally negotiated humanning communion, and vibrates with emotional rhythm when each participant empathizes with the affairs and inner state of being of the other. This exchange of emotional rhythm energizes the individual's psychic rhythm, and then proceeds to include that of the immediate family – a sharing of the general state of being, spiritual and material. It also socializes the common human concerns, the spiritual borders of existence, and the temper of the ecosystem. Thereafter the communicants are emotionally and spiritually harmonized to engage daily life with psychical equanimity. The fellow-human empathy transacted in the rhythm of words and feelings reassures the individual that others do genuinely care about her/his wellbeing.

Africa's philosophy of shared rhythm as the spine of psychical wellbeing attains high sophistication in musical arts creativity and presentation. In indigenous Africa, rhythmic cadences mediate communal and personal psychic energies in discharging subsistence chores, in sharing leisure, and in conducting most transactions of communal living. Thus music is rarely experienced in self-isolation. Component, complementary or compatible

individual rhythms generate a conducive, energy field for sharing emotions. Creativity and presentation are systematic processes that formalize human energies in a manner that obviates stress and tempers ego syndromes for participants. As a result, nothing is ad hoc or aleatory about African indigenous musical arts constructs and performances, since the mentally disjointed and spiritually disabled do not cherish participation in humanly musical arts sharing. What may appear casual to a marginally perceptive observer is rational and subtly formal; otherwise it would be the antics of a deranged person.

The pooling and redistribution of energy

The multiple energy distinctions of nature being pooled and redistributed in palpable space all the time affects how energy is rationalized in African musical arts sites. When humans were in the fold of nature, its energy patterns guided the ordering of life. Old Africa thrived by closely sensing nature, and so penetrated the realities and mysteries of nature, relied on nature, respected nature, synergized with nature, and tuned life energy to nature's energy dynamics. The energy of African music is thus a transformation of the energy field of nature. The idea of raw (natural) or cluster harmonics that characterize melorhythmic thought, instrumental timbre and structural conformations, as already mentioned, derives from the sonic soul of nature – sonic echoes that reverberate as energies of raw harmonics. Nature's vibrations of intangible but potent vitality generate sensations that inform human creativity and musical arts products.

Some of nature's echoes are bewildering, if not traumatic: from thunder to the stormy wind, to reverberant caves. Other echoes massage the mind and body tissue: from the gently whispering evening breeze to hushed rustling of dry leaves, to the multi-toned rhythms of rainfall, to the vibrant life force of the living and resonant Earth, to the sound of birds, as well as other life forms. The diverse moods generated by the perceivable echoes of nature's energy harmonics complement as well as counterbalance one another, some pleasant, others perturbing. The energies' qualities were often simulated or transformed in African music, sound processed as super-ordinary energy applied to induce psychical and physical health, as well as to manage societal systems.

Aesthetic imperatives intrinsic to the creative intentions of every indigenous African musical arts product are equally rationalized, experienced and interacted in human and societal dimensions. The nature and manifestation of aesthetics as well as the contemplative attitude in experiencing African musical arts elude most modern researchers, critics and audiences. There is apparent ignorance in the modern world about the fact that indigenous Africans have proactive contemplative and critical listening attitudes, and practice a wide range of aesthetic manifestations in performance environments. Aesthetic perception, which is normatively spontaneous, evokes approval that is spontaneous and demonstrative. Overt aesthetic expressions spur creative energy in performance contexts.

Disapproval of quality of performance is registered equally in spontaneous behaviour, and also becomes a positive factor of creative stimulation in the performance-composition tradition that marks indigenous African musical arts as a fluid creative continuum. Creative configurations may evoke transcendental states of musical arts experiencing that are

therapeutic. The indigenous theory of thematic and formal developments, coupled with the harmonic culture already discussed, engenders an aesthetic that is both subtle (personal) and interactive (shared overtly). Dance aesthetic, the interface of music aesthetic, manifests complementary sensations – expressive movements (structural choreographic constructs) that interpret the evocative energy of music, and ethereal gestures (spiritual stimulation) that affect the perceiver as transcendental resonance in performance contexts.

Aesthetic subtleties may require that a thematic development cycle contains only a single impulse of rhythmic/tonal/pitch modification, transposition or substitution, elaboration or elision, fission or accretion of energy quotient (Nzewi, 1991:102) in the restatement of a previous thematic unit. The creative principle is that of qualitatively enhancing the restatement of the content of what has been heard, felt or seen in dance. Ears, eyes and emotions attuned to grandiose and quantitative development theory would not consciously perceive the logic of such a subtle aesthetic genius that normally elicits beaming aesthetic transport (typical African aesthetic behaviour) from a sentient and cognitive African audience. A subtle head, facial, hand, leg or hip gesture that would compel an aesthetic hush or whoop, in a typical African audience, would elude an audience with a mal-programmed mind-set or suggest to them that African dances use 'wild' spatial gesticulations or thrusts of the human body. It takes greater genius to create profound impressions out of sparse elements than to achieve the same brilliance with abundant resources. Even then, robust actions in African dance would be communicating vital cultural meaning such as a staged anecdote, human emotion, or age/sex/social imaging. An audience that thinks of dance as mere textless but structured manoeuvring of the human body in time and space would miss the communication, and, thereby become less charmed by the artistry.

Solidarity rather than solitude characterizes responses that have enabled normal humans, animals, birds and other interactive organisms to cope with the disagreeable echoes or vitality of nature. The life as well as vital energy of an individual in Africa becomes validated in the context of harmonizing with that of a multitude of others. Every individual's vital energy resonates into the pooled lives of the immediate and wider community. African musical arts structures and textural conformations derive from rationalizing varied interacting individual and communal energies/identities. The personal human quality of the individual only makes human sense as a peculiar component part of the significant composite character of the community within which she/he operates. "People are people because of their associations with others" is a Venda maxim (Blacking, 1995:59). Every thematically distinct ensemble theme/layer releases a peculiar quality of energy into the communal pool of other ensemble roles, and contributes to the specific sonic sense that distinguishes the significant sound of a piece of music. Hence a musical theme, which is a gestalt in isolation, could be found as a thematic component of various pieces, and in varied ensemble types. Its ensemble sense would then depend on the nature of the other ensemble themes with which it is inter-structured to produce the significant ensemble sound of every different piece or style in which it features.

Mass dance is somatic therapy. The therapeutic effect of mass dance is generated by the pooled energy of communal action into which every participant contributes the chemistry of a peculiar energy. In turn, every active participant becomes psychically submerged in the collective resonance of empathic life energy so pooled. Her/his life force is regenerated by

the time of emerging from the collective energy chemistry. Normally, nobody is exhausted after massed communal dances because the vital energy of every participant becomes augmented by the resonance of the pooled energy. Negative personal energies, such as of states of boredom or isolative depression or stresses of living, become exorcised in the singular somatic experience of being integrated into the revivifying energy of an ecstatic communal communion. Self-consciousness is dispelled by the common, basic dance motif that serves as the choreographic frame of reference for individualistic choreo-spiritual negotiation of self within the supportive group identity. A euphoric state of mass transcendence over mundane issues is generated by mass dancing, in such a manner that a flagging spirit or morale is rekindled with vital positive energy. After a short sleep every mind and body has been recharged by the therapeutic energies of collective celebration of life and shared goodwill. Participation engenders group consciousness and the shared spiritual wellbeing enables individuals to tackle the challenges of another "pregnant tomorrow" in the African indigenous transaction of life.

What does one make of modern religion that sponsors prejudices, hatred of the Other, and wars that occasion mass death, human dislocations, economic deprivations, environmental destruction and social as well as family schisms while contemporaneously making tokenistic gestures at offering relief and salvation to the same persons that it has socially and spiritually devastated? Africa and African minds have suffered the chicanery of Janus-minded, mind-subverting, culture-annihilating and goodwill-betraying foreign religions that administer demonic missions in glittering facades. What exactly, in truth, has been wrong with the original, African mental and cultural products that warrant the contradictions of saving Africa from its originally virtuous soul and life systems? The mission of unsolicited conversion of believers and the cynical salvation of the saved has condemned the masses of contemporary Africa to become the damned people humoured in the league of hell-careering modernism.

Africa was rich in genius, spiritually noble and self-sufficient in material resources before contact with the outside world. Africans are condemned as poor and backward, by the same outside world that despoiled Africa mentally, spiritually and materially. Noble human nature? Africans invented and thrived by naturally produced musical arts that edified the soul. They cannot be dishonourable persons simply because they lived a humble life of being in harmony with nature and upholding the tenets of God. Nature has no modern technology that now repudiates it, and compels it to rebound with catastrophic consequences for humans and environment. Nature is not poor, but nature has become impoverished by modern technology. God is not morally disabled by murderous gold and deadly diamond ornaments, which are the outward glitter of fashionable cold human minds. Is God thereby backward? We are now in the battlefield of musical arts: the sublime model that ennobles the soul versus the fashionable model that impoverishes the soul. Could it be that the African Christians and Moslems from whom the knowledge of the true God essence has been exorcised and who have become spiritually malnourished through mournful Christian hymns are self-reconverting to source partial spiritual contact with Africa-spirited pseudo-Christian music? The energy of Africa-oriented Christian music is, of course, much compromised in order not to offend, the supervising mind colonizers – the self-arrogating clergy, expatriate and

indigenous, that invent themselves as the specially privileged earthly appropriators of the original universal God omnipotent – too much.

The combined mind-subverting forces of modern religions, as well as the glamour of contemporary synthetic living, ingeniously coerced by capitalism, have disabled the modal mental integrity as well as the basically noble human spirit of the African. The modern Africans have become brain-whitened and subverted from the values of Africa's humanning strategies, adroitly philosophized into the processes of musical arts creativity and experiencing. So the contemporary African gropes through life with an impoverished soul, perverse mind and mendacious modern living; chanting somatically dissociated, spiritless and anaemic choruses. The exogenous choral styles, alas, neither engineer mental health nor conduce social harmony.

The indigenous philosophy of society was characterized by all-inclusive and all-supportive communalism, whether in kingship political systems or consensus democracy types. The practice of societal philosophy was coerced by, and structured on indigenous musical arts theory and systemic practice. The original African social and political practices that were monitored and morally managed by the musical arts, have now become decried, abused and relegated. Extraneous models that incapacitate the irrepressible social-political force of the musical arts have been substituted. The musical arts generated the mystical environment of the African world-view that has now become demystified, and the humane foundations of life in an ordered and equitably shared society shattered. The contemporary African has become definitely spiritually and psychically adrift, mired in modern wars, diseases, greed and obsessive self-orientation.

Africa lacks the social, cultural, and religious history and the mental culturation to make sense of the imported and hastily imposed, virtue-disabled models of social, religious, economic and political cultures. But the contemporary, mentally ill-prepared Africans have become so irrationally impressed that they have mindlessly adopted the inimical foreign impositions wholesale in preference to advancing the cultural sense and human virtues of their indigenous heritage. This is not to imply that the manufacturers and exporters of the disabling modern societal and musical-technological practices are spared the repercussions and retributions of the gorgeously fashioned but value-impoverished societal as well as performance arts inventions and promotions. They, too, are increasingly beguiled and beleaguered by the overwhelming fallout.

The energy of music is the energy of life

African musical arts constructs were conceived to generate energy that induces active participation. The motive energy is innate in the potent nuclear compositional structures. Music heals, African music more than most others. The sound objects and compositional idioms may exhibit a limited sonic range and raw, as well as rough materials generously available in, or suggested by, nature. Potent energy becomes greater when regenerated within a confined space than when stretched externally into infinite space.

Why do the African music instruments, including the human voice, prefer or exploit a rather limited sonic range, even when technically capable of producing more? How is the

prodigious energy of African music engineered and experienced? How was the intangible metaphysical force of African music applied to manage life and society in the indigenous milieu? The answers are in the human-making philosophy informing musical arts intentions, conformations and modes of presentation and experiencing.

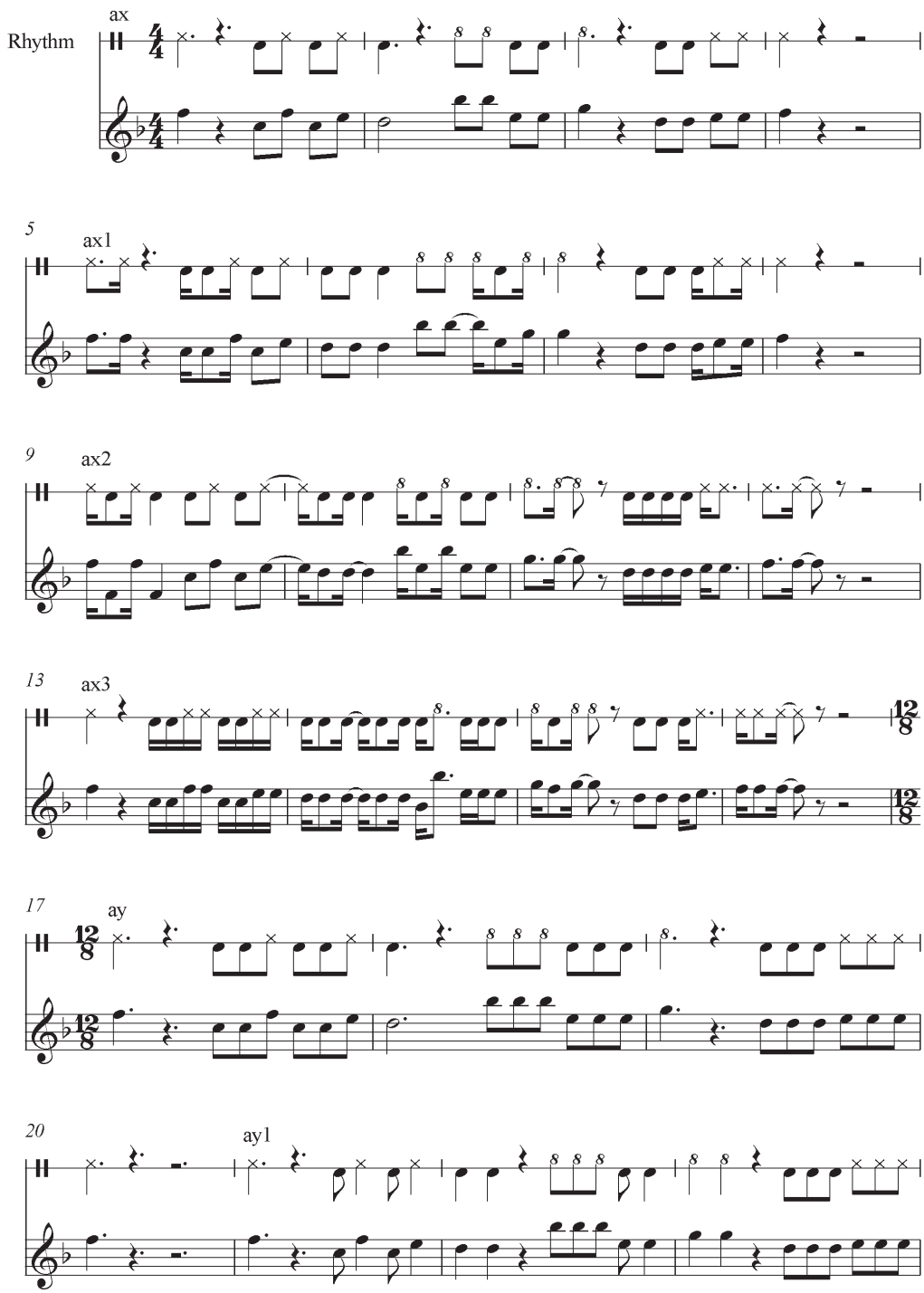
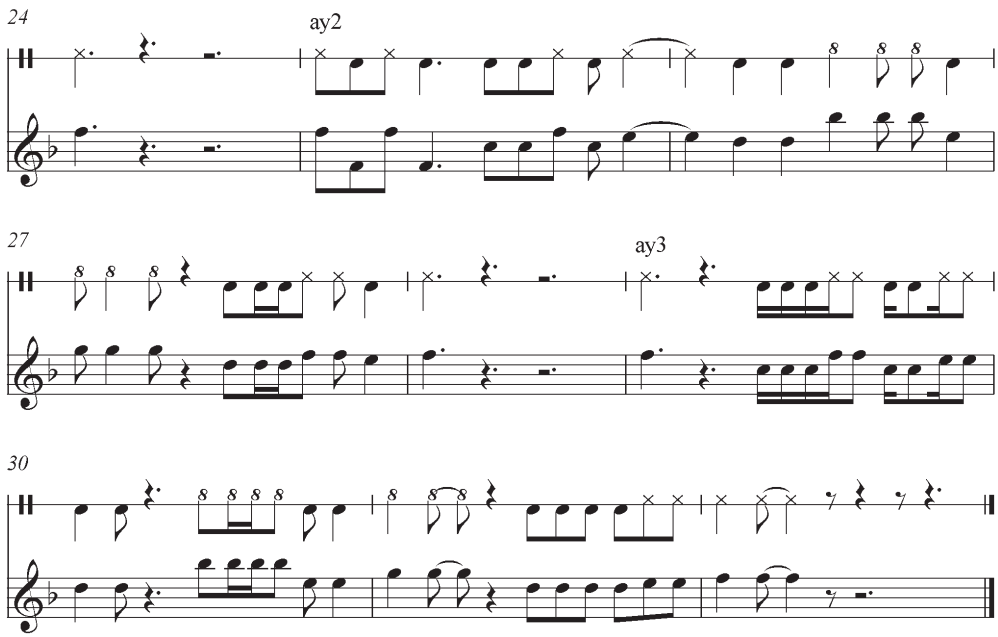
The peculiar energy generated by African music constructs is derived, partly, from the peculiar developmental practice. Basic gestalts as well as fragmentations of elements/idioms of sound are broken up and fused in enclosed but progressive musical time and depth. The African musical arts genius has rationalized and perfected a theory of "fission and accretion" (Nzewi, 1991:102) of compact energy blocks. When such configurations are given "voice" on melorhythmic instruments, the effect is that of sonic implosions and explosions, further enhanced by coalescing raw harmonics. Raw harmonics massage the nerve tissues. Some energy impulses produced by peculiar structural constructs sometimes impact the human psyche in a manner comparable to the effect of a heavy fast moving, truck overtaking a person – the force of the displaced air could virtually cause the person to stagger off balance. If another truck would immediately race past, in the opposite or the same direction, the resultant waves would compel an involuntary – fairly dizzying – dance. And if the person were to be already in motion, the stagger would be stronger than if she/he were stationary. It is in a similar manner that the waves of "shock" energy produced by structured melorhythmic explosions and implosions, for instance, impact the psyche of the dancer or listener, sustaining or compelling motive response.

Thematic development formulae in African music primarily are based on the principle of "index of composing variations" (Nzewi, 1991:102). The motive energy of African music then derives from the cumulative impact of the exponential computations of "the index of composing variations" as well as the dynamics of the rhythmic fission and accretions entailed. The quantity, as well as quality, of the variations in exponential performance ordering would generate transcendental transport. Such a state of being can be monitored as transformations in the mood and gestures of the dancers, actors, musicians and audience members alike. Thus the physical transmutation of musical energy could be monitored as overt aesthetic gestures that could also implicate non-verbalized text.

The energy of African music normally generates a palpable ambience in a performance environment. The resonance of pooled psychic energy exuded by individuals creates a subliminal atmosphere; and all the participants experience mass catharsis by the time of the resolution of a performance session. The energy of African music is thus felt in psychedelic or super-active dimensions, depending on the instrument/s as well as the computation of the "shock and calm" application of the normative index of composing variations. On a monotonic (percussion) or a melody instrument, the effect of rhythmic explosion/implosion is not as potent as when experienced in harmonics-charged melorhythm instruments.

The psychical impact of shock rhythm is more forceful in compound quadruple metre than in common quadruple metre. It is visually illustrated in dance when the generative structures and energy-character become translated into the choreographic activity and energy display of a dancing body.

What is critical for psychical transport in the following examples of rhythmic fission and accretion is the tonal or pitch translation (noting that, on melody instruments, the energy would be stronger in intervals of seconds, fourths, fifths and octaves):

Ex. 1. Examples of rhythmic fission and accretion in common time and compound time

The energy produced by the melorhythmic configurations is applied to various practical objectives in the African musical arts system. For instance, during the annual, traditional New Year cleansing (symbolic chasing away of the collective communal evils of a passing year) in some African cultures, a medium has to carry the symbolically, mystically entrapped collective ills of a community to a harmless disposal venue. A susceptible human medium is psychically transformed into a state of altered consciousness by the sheer energy of melorhythmic music. The medium already has an innate psychical disposition accentuated by culture-suggestion. The confrontation between the medium and the chased ills of the old year is a tenuous, psychophysical encounter. The gripping physical struggle generates enormous tension in the performance environment. In other cultural instances, actors execute supernormal feats, which appear magical and mystical, when in states of musically generated psychical transformation.

The effect of the energy of African music computations produced on peculiar music instruments is not a phenomenon that affects only Africans. I have been researching the nature of the teaching, understanding and performance of African music for some fifteen years in Europe. The approaches strategize conducting African drum ensemble music workshops. The response of Europeans to the affective energy of music in live performance contexts varies significantly between Western popular music and African indigenous music that uses melorhythm instruments. Western popular music generates self-conscious expressions of affect, in the nature of notional shuffling of feet and formal expressions of spontaneous appreciation, such as clapping, whistling and hollering. When the music is authoritatively African in sound and primary instrumentation, the psychophysical excitation of the same audience includes involuntary explosions of motive activity. Transcendental mood transformations, and exuberant, 'raw' vocal as well as energetic emotions evoked by the natural harmonics

cum action rhythm/melorhythm that marks compositional idioms would then occur.

Formal and informal massed open dances previously were regularly scheduled in African communities, with the intention of compelling mental health care for all. The therapeutic energy of African musical constructs and instrument technology is harnessed for that objective. That a healthy human mind engineers a healthy physical body was the health management maxim that African traditions understood and assiduously put into practice. Diseases caused by external agents such as bacteria and viruses can debilitate or kill. Even then the healthy mind commands the body's immune system to put up resistance. The mind and body are constantly or routinely energized with appropriate mass and personal healing music and dance to obviate or contain most other sicknesses, especially those generated by unhealthy habits – mental and otherwise. The holistic body cure of African indigenous dance styles is different from the partial health focus of physical exercises. The former liberates the mind for a spiritual trip; the latter structures the mind to conform to a prescribed routine. And a structured dance routine is not as healthy as psyche-exuberating, free interpretation dancing.

The therapeutic energy of technologically generated or processed music is inferior to that of natural or live music, and could be harmful too. The electronically generated solid bass sound, with its poor natural harmonics, for instance, hammers the auricular organs, dims musical wits, and literally bombs the mind. The energy is too synthetic to heal – plastic, ingested orally or absorbed as sound, is a health hazard!

African musical science has a two-dimensional interest. It researches metaphysical energy that harmonizes the mind, spirit and body; and it induces accord with the mundane rhythm of life. The curative action, in conformity with the African philosophy of life, as well as the principle of medicure (medical cure), is holistic. Psychosis, when not congenital, was a very rare African health phenomenon. Even then, cases of congenital madness in traditional Africa were social-therapeutically managed with music. Otherwise, mental health care was systematic, and regulated from birth to death through musical arts programming and experiencing.

The sophistication of Africa's indigenous health management strategies and practices was subtle, prioritizing preventive health management. Its nature and mechanics eluded ignorant and jaundiced minds right from the time of the first encounter with exogenous, sophisticated health practices up to the present post-modern health theories. On the whole, original Africa's proficient mental and life systems are neither flamboyant nor voluble. It was inevitable, therefore, that arrogant and sophistry-oriented cultures would grossly misperceive, discredit and even destroy them. The neglect and loss are disastrous, given the experiences of the modern human-environmental health management and social harmony practices.

Before contact with the world outside Africa, no foreign benefactions and loans fed African populations. There was no endemic human problem as such, let alone epidemic under-nourishment and destitution before imported modernism started creating hunger as well as notions of material deprivation. Mentally deviated modern Africans now invest prodigiously in school medicine, which is addictive and disposes the mind to perpetual dependence on drug cure procedures. Most of the indigenous sicknesses were adequately managed by indigenous spiritual, mineral and plant-resourced cures that emphasized

preventive health habits, immunity-boosting diet deriving from knowledge of medicinal vegetables, and verbal energy healing formulae. Africa's natural healing energies of the musical arts, bitter herbs, fruits and roots, and edible minerals were researched in the tradition to produce holistic healing as well as to prime the human immunity system. The old, subtle science that effectively sustained Africa for centuries and millennia has been denigrated or condemned for not being refined in the modern laboratory, and therefore not being modern-scientific. If they did not always work adequately for Africa, how is it that entire African populations were not wiped out by the environmentally endemic diseases that the substituted modern curative procedures and medicines have not fared much better in containing? Central to most curative procedure and action in African medical science is the energy of music. Even the healing energy of mathematical numbers and word force was put into action musically.

Multilayered energy fronts in communal interaction

It could be argued that European classical music to this date is a mental translation of the social philosophy of its origins and subsequent spread. The Baroque principle of tonal harmony crystallized as a manifestation in sound of the feudalistic/kingship social structure to such a degree that the social-political system of the Baroque period was translated into hierarchies of importance in a community of musical notes or ensemble components. The polyphonic principles also manifest the same subconscious association between music and society in musical creativity in the historical period of the invention of classical European polyphony, and continue to emphasize the social theory of principals and subordinates. On the other hand, the practice of multiple individualities of voice lines (consensus of differences) is the pervasive characteristic texture in African indigenous music. Such features of African indigenous polyphonic theory have been discussed in African ethnomusicology literature as interlocking, hocket, and multipart organization.

The philosophy of African polyphonic thought and its proactive energy intention embodies the maxim: "When a number of men simultaneously spear urine at a spot, enormous steam is generated." (Every component source of urine has something peculiar.)

What is instructive about urinating on a spot is that the energy quotient and the constitution of expelled urine, as in life energy, are peculiar to every individual. The resultant steam or group energy derives from the collective different-ness of the similar components, in this case of organically related inputs. In African ensemble music every polyphonic component is a unique voice, a peculiar musical energy. It has a distinct character and energy quotient, and must be organically compatible with the other, different, thematic components. Every component, therefore, contributes a distinct layer (role) in a structurally cohesive product. Because of the distinctive characters (ensemble or energy roles), no one ensemble part or layer is regarded as a structural subordinate, as is the case in the homophony or polyphony of European tonal music. In African music there is a composite ensemble theme, the pooled individualities that constitute a block of significant sound, by which a piece is recognized. It is a structural distillation of elements from the respective component themes each of which, nevertheless, remains identifiable.

The cognitive audience or actor is able to feel the differentiated energy potencies (thematic characters) communicated by the component thematic layers of an ensemble piece. Thus, in a dance music piece, the Rhythm of Dance instrument layer would be sonically articulating (outlining the visual rhythm) the choreographic structure of the dance; the Action Motivation instruments would be combining to energize the psychical disposition that stimulates and sustains the dancers. The deep-toned Pulse Instrument, which pounds the ensemble tempo or heartbeat to give structural coherence to the thematic independence of the other ensemble layers, is the spinal cord that focuses the ensemble. A secure sense of Pulse impressed by the pulse instrument unifies the multiple dimensional use of the body in an African dance. The composite structure of the dance, as visual music, could be conceived as a layer of the music texture, sometimes sonically resonated by rattles or bells worn by the dancers. An Obbligato instrument, if present, would additionally enhance the spiritual disposition of the dancer; thereby stimulating heightened display of aesthetics in the qualitative gestures of dance motions. Thus there are multiple, differentiated energy characters (themes) in an ensemble piece, and all of them are independently perceivable as components of the whole, and could be interpreted by a dancer simultaneously or separately. This recommends the deployment of multiple body parts that marks African dance.

The theory and principle of multiple layering of themes equally mark the polyphonic texture in other music genres or types, depending on the musical intention. Hence polyphony or the transaction of communality in African musical conformation is a consensus of individualities or different-ness. The Rhythm of Dance instrument would not feature in music that is not intended specifically for formal, choreographed dances. A mother instrument, which performs the role of encoding, directing and mediating the enactment of the event scenario or the performance of the key actors would be found in an event-music type that sequences as well as marshals the dramatic actions of an event. A solo performance could integrate more than one ensemble role at a time. The structural and ensemble essence of some ensemble roles/themes, such as the Pulse, could be integrated into other ensemble themes when it is not independently featured. Personal music does not have to obey any ensemble conventions.

The principles of composition, ensemble structure and presentation dynamics are fairly common for all African cultures. African culture areas would then manifest super-structural distinctions as well as differing degrees of elaborateness. The same is true of music types and styles in a culture group. The basic polyphonic structure of call and response does have simple as well as compound features, depending on the culture area and the music types within the culture. What is being emphasized is that the indigenous music system is conceived as the collaboration of differentiated energy characters for community action that transacts other cultural systems.

Community essence of contributing to, and sharing in musical energy

When –
All voices sing;
All hands play;

All bodies dance;
All souls commune –
All individualities and capabilities are respected
By the bonding nature
Of inspiring human music

Creative ideology and presentational strategy in the musical arts of indigenous Africa aim to make practical experiencing of live music accessible to every member of the community. To participate in musical activity is to experience spiritual communion with other humans as well as affective spirits; to immerse and recharge one's vital force in a communally pooled and shared spiritual energy. To perform African musical arts is, additionally, to experience creative inter-stimulation with fellow performers, and thus engineer a humane disposition. The musical arts in Africa is then conceived and deployed as a primary strategy for human and societal management: social relationships, communal actions, group ethos and solidarity, polity, psychical and physical health care, and pervasive spiritual wellbeing. Music also functions as medicure energy; it boosts good spirits and dispels low spirits by enhancing an individual's consciousness of being bonded to a concerned and caring community. Any music that is played in an indigenous African community is an open invitation for mass participation. Even in the case of the few exceptions of esoteric or exclusive music types intended for transacting specialized societal actions, the rest of the physically excluded community would be empathically committed to the intentions, as well as the outcome of the performance.

The creative philosophy in African musical arts ensures that compositional or choreographic aspiration accommodates the capabilities or competence of the lesser endowed while humanizing or taming any obtrusive ego in the most gifted. There is action as well as spiritual space for every member of the community to benefit from the values and virtues of an open performance through active participation. It is for such principles of coerced mass participation that the creative principle in African music does not emphasize the type of technical demands that would pamper the egotistic fancies of the exceptionally gifted few in exclusion of the less capable. Melodies are, therefore, within the vocal range and technical competence of every member of a community or group. Dances for mass participation recommend very simple dance motives. Every dancer then exercises individualistic freedom to explore personal choreographic capability, body aesthetics and contextual disposition in elaborating on a common motif for a musical arts type. At another level of rationalization, some special musical arts types may stipulate the participation of specially accomplished artistes or category of performers for specific communal ends.

The modern technology equation

> *The danger does not lie with the sense of technology as a facilitator of comfortable living generally. The danger lies with the human spirit that invents and commands technology fiendishly.*

The discourse concerns the meaning of indigenous African musical arts in the context of the globalizing world. Technology is not a new concept in Africa. Indigenous technological genius, however, stalled at the point of collision with the technological mentality of the northern hemisphere. And, as in most other creative disciplines and life issues, the copycat mentality took possession and deviated the original creative integrity of contemporary Africans.

Indigenous technology gave primacy to human and environmental health, and thus was a tame genie that facilitated the mechanics of production as well as the requisites of life (Nzewi, 2004). Then technology shattered its humane and environmental health principles in Europe and America. It became ambivalently lustrous – enabling and at the same time disabling. A glorious monster of technology now warps the humane soul of enchanted devotees and fanatics. It has become so irresistibly glamorous that only a marginal few can resist being ensnared. Developmental ideology in indigenous Africa was always critically rationalized. It was humanly conscious at every stage of development or invention. Modern developmental ideology, being obsessively materialistic, has little humanning conscience or spiritual disposition at the point of conception. As such, it very often produces inventions that enslave the human inventors, producers and users, thereby transforming them into direct or indirect perpetrators of mass destruction – of health, environment and life generally.

Modern technology and African music

The inevitability of modern technology for contemporary private and global human existence is much recognized and respected. Africa cannot remain isolated in the global melting pot of cultures, even if it so wishes. It is, however, disturbing that Africa is losing more in credit and gaining less in value in embracing modernization and globalization – both being technological equations.

Beyond freezing and precisely reproducing the normally imprecise sound and vision of African musical arts, modern audio-visual technology has adversely affected, in fact subverted, the meaning and values of African musical arts. Foreign religious and cultural impositions have become entrenched as mental and moral destabilizers in Africa. Redemption is still possible. The modal African spirit can behave like a tortoise. When annihilation by uncontainable destructive forces threatens, it withdraws into its shell, and allows itself to be abused and tossed about anyhow, but without totally losing the spiritual essence. Emotional resilience and tactical submission are strong virtues in the personality of the original African. After all, "the bedbug counselled its offspring to cultivate patience, because whatever impacts so hot must inevitably cool down" (Igbo maxim). Already the delusive doctrines of the militant foreign religions are waning, being exploited in Africa after the testing of their dogmas began to expose the underlying insincerity. Both the clergy and the most ardent propagandists of exogenous religions in Africa increasingly manipulate doctrine, as well as the theatre of worship, for very selfish, material or egotistic ends – survivalist religiosity according to the practical example of the missionaries and their empire-chasing sponsors.

Loud demonstrations of religious ardour that currently overwhelm the African environment, and a conflicting sense of a divine being, can be regarded as pragmatic religious drama, and is evolving in the true European sense of drama as make-believe. The indigenous African sense of dramatic theatre has a strong religious-psychological underpinning, and the transcendent enactment of life and cosmos it represents has real life impact that coerces ideal moral living. It is pertinent, therefore, to argue that the reinstatement of the constructive deployment of indigenous music drama in a manner that would thematically tackle the overwhelming modern, societal and moral decadence would effectively regenerate noble human ideals.[10] It will reinstall probity in public life, as well as coerce virtuous and humanning aspirations.

Musical arts in Africa comprised the primary process of imparting knowledge about other disciplines such as mathematics, basic sciences, history, civics, and moral education. The irrational adoption of non-indigenized modern scientific and technological products in present day Africa has become counter productive, an environmental and human infliction. Modern education in Africa has failed woefully in citizenship building as well as in inculcating virtuous dispositions. This is a result of the continued adoption in Africa, of modern education models that are incompatible with the cultural-human genetics of the learners at primary and secondary school levels.

There is the misguided relegation in the curriculum and classroom practices of cultural and performance arts education that humanizes, forms identity and stimulates creativity at those levels. Intensive musical arts education, deriving primarily from the indigenous conceptualization, makes momentous human and environmental sense in contemporary Africa, rural or urban. It would redress the loss of cultural-human orientation that causes conflict in the modal psyche of the African. Cultural arts education should eschew the glamour of irrelevant technological intervention, as musical arts education parodied through the insensitive video and soulless computer merely offers virtual contact and scant humanning value.

Modern technology cannot infuse the human as well as societal values entrenched in the indigenous, African, human music education model. Technology short-circuits the experiencing of the critical, somatic feeling and holistic psychophysical energies of music. Learners become emotionally disconnected by the sophistry of modern technological education fancies. A humanning forte of music is its capacity to transact sublime emotions. Modern musical arts education that relies on the live resources available in any school environment in Africa is intellectually and economically viable. African indigenous pedagogic principles can enable every minor learner from any culture, at any level, to be a capable music maker. Culturally derived human-musical arts education should aim to emphasize sharpening creative acumen, appropriate cultural imaging, the humanning cum socialization imperatives of group musical arts production, and the psychical security accorded by African cultural aesthetics.

10 From 1982 to 1987 I was dismissed as a Senior Research Fellow at the Institute of African Studies, University of Nigeria Nsukka, Nigeria, specifically for writing and producing a music-drama, *Ordeal for Regeneration*. The dialogue and production style derived from indigenous musical arts knowledge systems to censure the depraved, leadership conscience in the modern society and polity. The sensitive audience felt redeemed; the nervous University leadership felt vulnerable. A subsequent University administration opted to settle out of court, and reinstated me.

Modern directions for African music

Modern technology atrophies the humanly sentiments, sensations and emotions. The mind-healing science and societal meanings of African musical arts encompass human and spiritual imperatives that can contribute greatly to remedying the increasing loss of human sensitivity globally. Every privileged offender is superciliously preaching sermons against techno-driven and techno-managed crimes; techno-masterminded mass killing of the innocent – in wars and refugee crises; techno-economic exploitation/deprivation; and techno-manipulated economic entrepreneurship, booms and disasters. The same perpetrators dichotomously demonstrate techno-oriented false conscience, offering material benefaction that is given prime media publicity.

Increasing techno-psychosis, as well as other physiological stresses induced by the driven nature of the modern life and work style, could also be managed through original African music and dance. Modern music instruments produced with synthetic materials and capable of technologically refined harmonics are organologically as well as sonically sophisticated, but lack the energy of nature for effective psychical therapy. Current research into African ensemble music philosophy and creative theory has enabled the advancement of creative and interactive designs underscored by indigenous creative principles that are applied to managing modern work stresses and relationships. The compositional models also take into account the performance composition principles of African music that enhance the healing procedure.

Effective modern African music studies and performances mandate notation and reproduction of frozen compositional frameworks. Agawu (1995:186-187) has adequately argued the issue of notation, and proposes that "we [eschew] the search for who owns which representational mode and [focus] on the *creativity* exercised by African musicians in domesticating, or otherwise appropriating, the most 'alien' modes of representation". We can then devote intellectual energy more productively to advancing African creative genius into contemporary relevance.

Some intellectual absurdities concerning the African musical arts have been invented, with an appropriate display of genius, with respect to notation, metric thought and representation, as well as the rationalization and conformation of ensemble structures. The energy field and body feel of African music is contradicted when visually represented as mechanical dots or numbers on rigid scientifically precise graph paper or squares. The regular metric organization has also been misrepresented as erratic motions associated with a disoriented robot. African musical arts sound and movement is about spiritual "trips" at a regular pace. That is, the creative soul and moving body are flexible within strict timing. The orderly orientation of the group, the performing community, is never compromised – there is a subtle negotiation of conformity. The argument is that African rhythmic thought and practice conform basically to the conventional notation system of rhythmic notation founded on regular metric order, subject to the philosophy of "expressionistic deviation within conformity" (Nzewi, 1991:11).

African melodies in the diatonic mode comply with the conventional qualifications of melody. African rhythmic constructs exhibit the conventional mathematical quantification of musical rhythm. Contriving absurd representational manifestations for African musical

"properness" is constructing imaginary difference (Agawu, 2003) and diverts a learner from perceiving and visually representing African rhythmic and melodic facts in musical writing as they normally are. When there indeed is a case to write differently, such as a peculiar African sonic feature that staff notation would not communicate adequately, the rationalization of a new representational mode becomes justified.

The argument about irregular metric organization is absurd, and demonstrates ignorance of the centrality of the sense of the pulse in indigenous musical arts conformation. Inability to *feel* the underlying sense of *regular* beat/pulse in African musical movement irrespective of superstructural configurations could arise from failure to *feel* an ensemble texture as a holistically constituted sound before isolating the details of the distinctive ensemble layers. The handicap of misperception is accentuated by a cognitive orientation totally informed by Western classical music in which part relationship is one-dimensionally vertical, instead of two dimensionally vertical and horizontal. The original African sense of motional order in multi-thematic ensemble layering is explicated in dance: a dancer invariably outlines the metric-rhythmic motif before indulging in choreographic developments.

Modern recording technology adequately captures the aural and visual impressions of specific African musical arts performances. This is a great advantage for purposes of dissemination, analysis and, to a limited extent, musical arts education. There is a need, however, always to caution that any aurally or visually fixated African music performance is only an abstraction, an isolated impression of an unfinished and forever transforming creation. The vitality as well as human focus of African musical arts performance derives from the open-ended creative procedure. Live re-creation of technologically documented impressions commands that the re-creator demonstrates spontaneous, contingent creative intellect. The significant sound of the model, however, must not be distorted out of recognition; the re-composition must convey the cultural and human uniqueness of the new performer in a given context. From the African philosophical perspective, the human-aesthetic imperative in interpreting another cultural product lies in imbuing the Other's artistic essence with the interpreter's own culture's creative inflection in terms of idioms of aesthetic expressions. In the African creative philosophy, friendly culture contact does not approve of robotic imitation. The principle of assembly line repetition may qualify the modern technological mind and aesthetic: it is definitely not a human-centred African creative or performance aesthetic.

Technology has produced virtual performers and a virtual audience. The audience in the African indigenous musical arts milieu is an interactive factor of creativity. It is a stimulator of the creative drive because of the fact that creativity and performance are processes, not finished products. Beyond capturing and representing a model performance, technology subverts creative originality and growth, and thereby subdues intellectual imagination. Learners should be encouraged to demonstrate creative originality in the re-performance of a recorded sample. When this is done, modern technological musical arts education would have respected the African perspective by motivating as well as developing the human genius of learners and teachers as participants in creativity.

Technology and humanning emotion in music

Music by imbued composers, or performance composers, and deployed in public service is a humanning force. It is a subtle force that enables an individual to harmonize personal feelings, emotions and dispositions with those of others, irrespective of the superficial differences of culture, gender, religion, colour, etc. that currently flame notions of incompatibility and increasingly generate avoidable crises as the world globalizes. The humanning energy of African indigenous music instilled an open heart that made it possible for Africans to initially accommodate intruding foreigners who displayed differences in skin colour, language, religion and other cultural differences. It is important to note that welcoming or accepting or integrating a stranger into an African community normally implicates an appropriate musical arts performance – the performance evokes the spiritual environment for the inter-human bonding, and validates the experience. The musical arts-generated humane nature of the average African was, however, systematically abused and exploited. And the nodal fellow human disposition of the African was wrongly interpreted, condemned and exploited as marks of ignorance and mental backwardness by the "developed" human mind.

At issue is the strategy for restoring the inviolability of equal humanness. Africa still, in abundance, offers the abiding spiritual force of indigenous musical arts that could be advanced and utilized to rekindle the lingering humanly experienced emotions now endangered in a world of unbridled dependence on non-humanly rationalized technology that crassly undermines basic sublime human instincts.

Technology, while capable of simulating quality, offers but plastic joy. Technology may conjure artificial sweetening and colour in food or medicine or love; but the non-natural additives that are ingested are alien plastic substances that are not digestible, and as such introduce strange, modern health problems. Technology may generate rhythmic structures, as well as simulate pitches and tones, but the energy radiated is the cold energy of plastic sound that cannot warm the mind or massage the nerves and tissues in the manner of rhythms, pitches and tones generated from natural sonic materials by human musicians. Somatic contact or sharing of spiritual energy is particularly short circuited by technological presentations of theatrical arts, as it entails non-physical interpersonal exchange of feelings. An African maxim cautions about indiscriminate acceptance of flashy facades – the superficial glamour and frivolous fun – that the modern mind prioritizes. Inner beauty (benign quality) is valued above outward beauty (glossy features). Hence in human appearance, as well as in the musical arts, greater attention is paid to the qualitative emission that is immanent (the in-depth warmth of an endearing soul), than to the glamorous emission (the flamboyant flashes of warmth or brilliance).

The concern then is about the missing human in technological music production, that is, the virtual audience as well as the vanishing community in modern musical arts experiencing. Technology captures and reproduces sound and vision. It is yet to generate the somatic energy, the spiritual and psychotherapeutic experiences of interacted emotions that imbue other-human sensing and the other communal values of shared live music.

Old knowledge needs to be given new expressions without radicalizing and scandalizing the base. This would mean that the humanistic and communal imperatives of African music

should address, in contemporary terms, the modern psychical as well as relational problems engineered by the non-humanly rationalized technological rat race. New compositional and experiential directions should demonstrate logical advancement of the indigenous instrumental resources, structural idioms and presentational objectives.

A mind-set that advocates mono-cultural trending of the creative and presentational expressions of world peoples is absurd. Life and art would become over regulated. This is one of the primary arguments for maintaining the uniqueness of African musical arts in modern creative and humanning dimensions. The rider is that the original intentions, creative principles and resources should neither be debased nor discarded. There is need to contain the ignoble methods as well as the warped human objectives of the modern technological commercialization and promotion of the musical arts. The permissive enchanter enthrones frivolous artistry, and promotes degenerate human longings that warp emotions and also divert sensibility to adore the artistically-aesthetically bizarre. Technology has coerced a vague and frivolous audience.

Educators, scholars, performers, promoters and audience alike have become enamoured of the sonic-visual manifestations of the African musical arts. Little creative, investigative or promotional attention has been invested in discerning the underlying values informing the super-structural features. Such cognitive insight would recognize the idea that provides the structure of the plot, the actors and the actions, and how the knowledge could be applied to transacting pithy modern human interests besides flippant entertainment. This would allow the true meaning and sublime benefits of the unique aspects of African and other human-oriented musical arts of the world to emerge and to heal the spiritual numbness and other insensate drives induced by the de-humanning explosion of technology.

In recapitulation, the twin sirens of foreign religion and irrational technology are accomplishing the diabolic mission of beguiling as well as diverting the original sense and sensibility of the African, and are thereby disrupting invaluable modes of cultural arts experiencing. The task of rescuing the original creative integrity in global reckoning is immense and essential. Relevant and factual modern education about the societal intentions and the creative theory, as well as the humanning philosophy of the indigenous musical arts is a primary strategy. Authentic advancement of heritage as well as value-informed creative and performance directions is another strategy.

That humanly non-mediated technology has usurped the processing, production and dissemination of knowledge is a fact of modern, global human existence. But when and how can the downloading of the sublime human consciousness, the sustenance of the meaning of ennobled life on earth, begin? Only then would technology become humanning, and be glorifiable.

Bravo technology! Blast humanology! Marginalizing the voice of humanning music

And in the quickness of time
Technology stills the voice of humanology
And techno-crazed minds rule the universe

Techno culture invades with spidery stratagem
Entrancing, ensnaring; vampire tactic ...
Any hope for the still human-minded?

Perspective

When does a culture develop soundly? In terms of advancing its innate genius and knowledge lore, or in terms of adopting exogenous cultural paradigms and attributes? In this discussion, technology and culture are reflected upon from the perspectives of contemporary African realities in the context of the global agenda. The African paradigm will then be projected onto the technologizing of musical arts creativity, education and experiencing in general. The essence of humanning music is the healthy mind and body that it generates and regenerates.

Statement of themes

The preceding reflections argue that obscuring human issues in the computer processing of musical arts creativity and education would inevitably subvert the humanning intentions of indigenous musical arts systems. The trend in virtual community and distanced contact, as facilitated by computer science and technology, inhibits communion with fellow persons, and prognosticates mass psychotic living.

Technology has been glorious in solving problems contrived by the human genius. At the same time, it is becoming inglorious in generating environmental, mental and physiological health hazards. The Mr. Hyde of Technology is immolating the Dr. Jekyll of Technology. Help!

Modern technology perfects distant-contacting, bridges visual distances between peoples and cultures, but contemporaneously aborts somatic therapy by also distancing human sensing. This poses a problem for a sensitive, other-culture music education. The dichotomy between education for virtual, insensitive culture knowing, and education for actual culture perception – sensitive understanding – begs mediation by human-centred musical arts education. Musical arts education is the discipline that could rescue the disorientation in psychic rhythm and psychic harmony[11] that afflicts the technologically possessed human. The loss of natural rhythm and harmony in the psyche of humans manifests as moral diabolism in global, as much as in interpersonal transactions. Music education should be

11 Psychic rhythm: emotional rapport (genetic or acquired) with cultural rhythm, which is the rhythm of common cultural activities, also Agawu's (1995) rhythm of society – the culturally normative rhythm of life and relationships basic to cosmic rhythm. The impairment of cultural rhythm, which is technologically induced in modern times, results in a psychological disorder that prompts anti-human dispositions and actions in a person who appears ordinarily normal.

Psychic harmony entails achieving equilibrium between action and compassion. That is, having rational consideration of how one's projected decision/action impacts humanely on others. At the societal level, every culture rationalizes its peculiar nature of psychic rhythm and psychic harmony; at the global, human level there are universal models. The capacity for psychic rhythm and psychic harmony is encultured, and is biogenetically sensed, like the cultural sense of right and wrong, sanity and insanity, musicality as group sensitivity, and a-musicality as self-conceitedness in group performance, rational and irrational behaviour, etc.

wary of toasting technoclasm on the death knolls of humanning music. Or, is being fully human a primitive virtue in a peak modern philosophy of materialism?

As much as computer technology fantastically facilitates communication and instant accessing of information, a faculty of modern technology such as the Internet subverts the priming of humanning sensations through somatic interactions. Modern technology induces emotional atrophy in interpersonal interaction. The argument then is that a philosophy of sensitizing the humane attributes of the individual as a sensitive member of any category of the human collective should pervade any method and content of education. This has the potential to develop a human culturing that idealizes other-feeling as well as a disposition towards peaceful living and relating within the ideology of techno-globalization. Musical arts education is a central agent in this humanning mission, provided that the practitioners are not led astray by aspiring to be unduly technologically fashionable.

Inventors and producers of modern technology have always had the human-cultural history and environment of the northern hemisphere in mind. The historical cultural-environmental realities of Africa are never given any consideration. Yet technological products are vigorously marketed in the African environment for the obsessive economic enrichment of the producers, while the unwary people and environment of Africa is deviously impoverished. Although not invented for Africa, the technological products that devastate African minds or kill masses function perfectly. On the other hand, the technological products that could ennoble life in contemporary Africa or advance African culture are not affordable, or, when available, function haphazardly or not at all, or cannot be maintained, and thereby constitute a human and environmental disaster. Whichever way, modern, non-Africa-oriented technology in Africa is the curse of the albatross – ensuring that the original Africans, even if not African geophysical space, eventually die off, mind and body, sooner than later.

The products of modern technology that are exported to Africa, and which make little functional and human-cultural sense, continue to conflict the affectations of European-American style sophistication presented by modern African elite at any level of education, and in any sphere of modern life. For instance, the technology designed for accessing and reproducing the form-fixed nature of European classical music, when transferred to the form-free African music dynamics, fixates the music. It thus tends to contradict and undermine the pragmatic and flexible, African cultural convention about musical creativity and performance. In other words, the technology designed for the documentation, dissemination and education of European music mis-informs about, as well as distorts, the philosophy as well as human intentions of African musical arts creativity and production.

This is not to gainsay that "half a loaf is better than none". Otherwise, Africa should conceive and invent its own appropriate new technology. Most regrettably, the contemporary African mind has become diverted, and the puppet cavorts with exogenous products rationalized to suit the European-American human-cultural mind and environment. Indigenous culture contacts normally have beneficial mutual potentials for the interacting partners. Audio-visual and communication technologies that boost contemporary culture contacts have had minimal concern for and success with the transmission of the values entrenched in cultural products, especially with respect to African species. A more sensitive rationalization of the use of technology for the African musical arts system would be needed for requisite culture transfer.

It is already argued that the musical arts, by its nature and normal production process, represent a natural "humanologist". That is, the musical arts by implicit affective potencies and effective energies, is a divine force that sublimates as well as vitalizes the spiritual essence of the human person. By implication, the honest musical arts educator in any cultural situation, and of any disciplinary orientation or specialization should thereby be "humanologically" disposed in order to be effective. The person who is totally dependent on modern technology easily loses humanning sensitivity, and yet remains scientifically rational. Such a person becomes fiendishly spiritualized; a blooming body whose sublime soul has expired. She or he rarely perceives and reckons with the humanness of others, a person of perverse psychic harmony.

Thematic elaboration

Indigenous music exchange versus technological culture accessing – the nuances of feeling and knowing

Musical arts production has always been central to cultural exchange and human contact. In most instances, it is the diplomatic agency that actuates and promotes such interactions. In indigenous African societies, music borrowing mobilized and conducted social, political, economic and educational relationships between communities and societies. The transaction was also basic to indigenous copyright conventions with the appertaining benefits and compensations. Musical arts borrowing engineered an entire community to know and "feel" another community in multi-dimensional humanological perspective. The conducing goal, as well as outcome, promoted intercultural respect and harmonious coexistence, particularly after a period of inter-communal/societal strife. In indigenous societies, the process of intercultural/communal musical arts transfer involved the exchange of human performers and associates.

Modern technological intervention has virtually eliminated the humanning virtues of such cultural transactions as it entrenched indigenous cultural arts expropriation in place of respectful borrowing. The intentions and processes of music borrowing are now skewed, and often felonious. Any visitor or researcher with recording technology – audio or visual – freezes the performance arts of a culture in time and content, and with a perverse conscience concerning copyright. The virtual culture material is expropriated for any number and nature of inventions that accrue personal benefit. The technologically reproduced or transferred culture is known; its human meaning is often missed and, if conveyed, not accurately, and sometimes absurdly. The modern technological transaction of culture undermines the humanological imperatives of mutually enriching indigenous culture contacting and borrowing.

Formal musical arts borrowing (Nzewi, 1991) or exchange (Blacking, 1962) enabled the trans-cultural presence, as well as the creative enrichment *cum* advancement of musical arts idioms, types and styles, all over Africa. A primary intention of musical arts transfer is to transact harmonious polity and political relationships. This intention continues at wider,

global trans-cultural scales, but is missed in modern technological culture acquisition. The modern technological mode facilitates impersonal, de-emotionalized other-culture education. Although more economical, the human virtues and values of going beyond knowing to also "feel" the humanological nature of another culture and cultural person is impaired.

The limitations of technology in sensitizing the feeling for a cultural performance while transmitting the knowledge could, of course, be mediated in the classroom. That would depend on the educational objective: whether to teach the creative peculiarities of other cultures as oddity; or as noble, other-human practices that could generate cultural empathy, as well as increase the creative and emotional vocabulary of learners. One objective endangers, the other engenders feeling, which should be the cardinal objective in learning about others

Illustration: Pupils in Essen, Germany have to learn about African music and dance, using a video-recorded sample from Lesotho, in southern Africa. The pupils watch with emotional detachment as a technological impression of the performed music and dance from Lesotho transpires on an emotionally cold television screen. The teacher may supply some dry ethnological background information about the musical arts event and its cultural provenance. Would this learning method enable the German schoolchildren to feel human/cultural empathy for the Lesotho owners of the strange and humanly remote cultural manifestation? How about encouraging the German children to attempt a performance, and feel the dance and sounds, even with amazing own-cultural codes, intonation and body aesthetic? The images on the screen would serve as a model. Would the German children not begin to know intellectually, as well as feel emotionally, how different but still humanly negotiable the integrity of African cultural rhythm is, without going native? Would the German children not increase their cultural-emotional rhythmic body management capability? Would the children not develop some respect for the other humans whose movement dynamics and sound culture have proven intriguingly unfamiliar to interpret and feel? Some degree of virtual cultural-human contact can still be negotiated with the aid of technology. The experience would have become a lesson that communicates values superior to self-detached technological culture viewing and talking presented as learning world music.

Perfection or exactitude is of no humanning importance or consequence in the practical experiencing of another culture's peculiar performances and attributes. Perfection and excellence are illusory, supra human claims. Who is the omniscient God-human? What is important is to share feeling, to have a differentiated or expanded experience of being culturally human. After all, the intention of the lesson is not to transform the German children into African performers. It is, rather, to enable them to truly understand and thereby respect how different in feeling and body emotion the African cultural rhythm is. Practically experiencing it may have enriched the body awareness vocabulary as much as the creative world-view of the German children. And if the activity had been fun, then it would have been more humanning still. Technology would have been the facilitator, its shortcomings mediated by the teacher and the curricular provision.

The idea of modern or post-modern technological learning of culture poses some dilemma for the advancement of cultural-human understanding: Is Other-culture knowing desired for the purposes of understanding another noble culture of humanity, or for understanding the other, rude culture of humanity? Video and audio displays of culture foreclose

the somatic energy content and spiritual enrichment of performance. Technology severely limits the physical application of parts of the body, and thereby disables healthy functioning of the body. This is an age of the virtual human body, *a la* technology. The modern technology-dependent person who cannot access opportunities for dancing should schedule a daily or weekly time slot for musically laced exercises that could regenerate some spiritual harmony.

Learners or viewers of technologically parroted culture are constrained to relate to the virtual impressions of culture, even their own culture, with limited sensations. In a humanological classroom orientation the children's horizon of cultural rhythm, artistic vocabulary, creative resourcefulness and aesthetic field would be enriched by opportunities to perform what is seen and heard with the mediation of technology. Discussion of performance experiences would afford the opportunity to intellectually relate the practical experiencing of another culture to the sense of "home" in the learners' musical arts. The need to use technology to freeze a normally free and fluid cultural arts product would have been fairly justified.

Real music learning versus virtual music learning: to what purpose, technology in music education?

The intention is not to redefine conventional music education, but, perhaps, to advocate humanning musical arts education in the context of modern technological imperatives. Scholars that use the computer to analyze African music, for instance, are sometimes exuberant about the cold smokescreens of displayed musical properties while missing the spiritual warmth of African music fire. The statistical accuracy of the minutest sound impulses displayed by the computer is even then a virtual representation of the sound that matters. The quintessential ambience of human emotions and environmental stimulation will be distorted by the rigors of chasing exactitude. An exact or perfect human must be a freak, an aberration of nature. Disembodied or abstracted musical properties are mere smoke trails that guide to where and how the fire burns. The reward of down-to-hearth, live experiencing of the cultural sparks of musical energy is feeling the warmth of its peculiar human meaning.

What is wrong with a few superficial inexactitudes in the notation of the facts concerning a music culture undertaken by a human person, more so in a music culture that does not favour exact reproduction of a known piece? Technology coerces consumptive preoccupation with achieving perfection, which is playing God. Yet the most technologically perfected constructions and contraptions do malfunction and destroy. Some products of technology end up by impoverishing the sensitivity to human life and interests and thereby produce cultural regression, as well as regression in emotion/virtue, instead of development.

Computer technology strives for the magic of capturing and minutely analyzing the details of the so much imagined complexity of some African ensemble figurations. And more often than not the computer printouts are too visually remote from the conformations of African sonic constructs that derive from flexible human rhythms. The more the computer whizzes, the less it reveals of the fact that African music rhythm and harmony reflect the rhythm and harmony of African spiritual/communal living and a human-sensing/sharing

soul, the nuances of which are exactly inexact.

The harmonic conventions in African music are very subtle, and sometimes represent sonic transformations or interpretations of social/gender rationalizations, as well as the peculiar harmonics of melorhythm instruments. An harmonic ambience could be qualitative without being categorically quantifiable as a mathematical pitch equation. The computer is yet to decipher all the peculiar nuances of harmony in African music, which could be transformations of harmonies in life and nature; harmonic conventions reflect the sense of psychic balance and human relationships in African life and the living environment.

The argument is that over-reliance on the computations of technology yields no more than the virtual explanation of the cultural implications of rhythm and harmony in indigenous African music. The human-social essence would always elude technology. Increasing dependence on the technological fact occludes the humanning vision that should be more crucial in the correct teaching and learning of African musical arts. Any human genius that negates or excludes human imperatives in modern musical arts education may be fanciful, fashionable and sophisticated, but will not be one that is disposed to ennobling the human nature or culture sensitivity of the learner or the teacher. Behaving like an intelligent and precise but soulless machine is not being an advanced human soul – or is it?

The reflections here do not gainsay the attractions of precisely accurate transcriptions of performance-composed music, the statistical constituents of which represent a variant of the many possible re-compositions of the significant sound by which the piece is recognized. The argument that a human mistake could trigger positive creative direction is not new. Making a mistake is very much part of being human, and is accommodated in indigenous creative conventions as a factor of creativity when aptly managed. When given positive response, a mistake further humanizes a creative performer while socializing a community of performers and the audience.

Technology is not being condemned, but rather, is being queried with respect as to when a technological import is indiscriminately applied in the peculiar African human environment and cultural dynamics. Technological transcription could be applauded for facilitating the faster production of a copious body of statistical data about performed music. Such esoteric studies may not imbue the analysis with human truth or correctness, but could serve as a reference for the necessary creative continuum of the original.

Technological accessing voids the generation of human sensing between the researcher and the researched – the humanning value of live interaction with the owners of the culture and the sonic facts of their cultural products. As a result, the researcher mostly values his or her technologically appropriated field data while disregarding or undervaluing the humans who supply the data. So technology widely disseminates cultural facts at the same time as it undermines the humanning basis and repudiates the human genius of oral culture.

A child who lives in the tropics is fed audio-visual impressions of a snow-generated culture. Technology and ethnological explanations do not enable the child to factually understand the snow culture because he or she cannot feel it. Reading or watching recorded impressions offers virtual knowing. Hence participatory feeling is being emphasized as the ideal human contact with, or experience of, culture and nature whenever possible. Technological processing of culture contact rarely encourages this ideal. However, it is noted that

virtual knowing is better than ignorance, although misinformed knowing is worse than ignorance. The ideal is hereby re-stated that the human sensing of the musical arts of a culture is heightened by participation in the communion of performance.

Technology as performance: "facsimiling" versus re-culturating cultural products

The question is repeated: Why is it necessary to freeze a vibrant and progressive cultural process for purposes of idealistic or perhaps ideological exactness in reinterpretation; a practice that, by implication, stalls creative spontaneity and advancement? The African creative matrix frowns on non-regenerated "repetition". It is frowned on as a demonstration of mediocre creative intellect. The African critical perspective would ponder what is fresh in a performance that has previously been watched: "What is new about what we already know", is crucial in African aesthetic longing. Such a critical disposition informs the need for, as well as the principle of, performance-composition. On the other hand, the principle of performance in European classical music mandates that the written work of the European classical music master still lives on exactly. It neither grows nor excites/challenges the creative energy of the precision-oriented human "facsimilators", the conductor's showmanship or the soloist's aesthetic nuances notwithstanding. It is advocated that compositional procedures or exercises in African music should make provision for engaging the creative intellect of the performers to enrich the content of every performance of the written – the humanning convention of performance-composition. Whether and how this could be achieved in works written in the symphonic style is a challenge.

Creative regeneration that accommodates adaptive re-composition or re-culturing situates humanning ideology in the nurturing of creative intellect. In contemporary terms it is ethical, always, to observe the copyright convention of acknowledging the original composer. Exact adoption or "facsimiling" is regarded as humanly as well as creatively lacklustre. European classical music started to encounter creative anomy when the normative philosophy of composition and reproduction discouraged adaptation of the original in performance. It is anti-developmental as well as a misrepresentation of cultural conventions to insist on an exact reproduction of the performance nuances of an African artistic product anywhere. What the recording technology intervention represents should be regarded as a model, not a finished or fixed product. Technology then becomes a process in creative, cultural transfer, a factor of cultural cross-fertilization, the synergic principle and product of which is humanly more enriching.

For educational objectives, then, the technological mode of experiencing the Other's music culture attains human mediation when the original African philosophy of making a cultural mental practice a flowing creative/developmental stream is respected. A flowing stream encounters and assimilates new elements and motive energies without losing its essential nature. It is important to restate that the African philosophy of creativity, performance and culture transfer prescribes that it is a creditable human virtue to adapt, with sincere original genius, what is in existence anywhere. What is abhorred is roguery or appropriation. The need for sincerity in the exercise would be to give the original a per-

sonal or/and cultural flavour, to cross-fertilize the original with a local, contextual or own-cultural genetic character. Respectful human contact means allowing something virtuous about the other to become us. The experience is humanning. The original African owners of the product are normally thrilled to observe that their creative invention has been deemed worthy of sharing in a manner that accrues new cultural enrichment that could, in turn, inspire a re-creation, and therefore advancement of the original by the owners. Hence the true African mind is not content to reproduce a European-American art product without a cultural touch of genius. It is thus culturally normative and imaginative, also exciting and healthier to indigenize the original.

The African mental culture process has always been receptive, open-ended and Other-culture-inclusive. The principle of individuality in conformity or creative borrowing, that is, insertion of cultural or personal identity within the tenets of conformity, is the norm. It is particularly humanning to expand and culturally renegotiate the genius of the original because the exercise also enables the appreciation of the energizing or animating essence of the Other or what is strange.

Music education and the junction of psychic rhythm and psychic harmony

Performance activity that involves body feeling in interaction with rhythm imbues psychic balance; rhythm studied as a mentally preoccupied audio or visual abstract has the affect of fantasy. Original Africans are regarded as "rhythm" wizards because their musical arts activities exhibit a cultural rhythm that is multi-dimensional, fluid. African movement dynamics manifested in the performance arts are creative adaptations of the rhythms of daily living, nature and the African universe. The philosophy provides for imprecise accuracy or timeliness without rigidity; in other words, staying alive tomorrow is the essence of today's hurry or labour. Or, from the philosophical disposition of indigenous hunters: "If the prey escapes today, the hunt resumes tomorrow" (African maxim). Also, when rhythm or pace or time is malleable, it will not rupture expectations. The mind that is consumed with modern technology despises the subtle processing of human rhythm and time, and cultivates mechanistic clinical rhythm and timing, and thereby produces pseudo-human rhythm health – the psychic stress about time and pace afflicting contemporary humans.

Humanning rhythm is being ostracized from modern upbringing and musical arts education in Africa. So, welcome stress, and scientific mind probes. The technologically deprived modern African child increasingly loses the natural biological and soul rhythm that marked indigenous Africa, without any chance of riding the escapist wizard's broom of modern technological rhythm. The loss of natural humanning rhythm is the loss of psychic rhythm, and the loss of a humanly orientation. It becomes the gain of psychotic syndromes. As a result of impaired psychic rhythm, the technological culture of mass murder, armed robbery, mass human and substance abuse, and fraud-prone obsession with the technological are imploding the contemporary African State system, as well as the social/economic/religious fabric.

The natural logic of a melody recommends how it could be harmonically enriched. The cultural distinctions of harmony in music derive from the norms of impregnating melody

with communal body or textural depth. There is a psychical dimension to the contrivance. A melody that is so self-conceited that it excludes any harmonization is unnatural. Harmony socializes melody, enriching it with the communion of supportive voices sharing fellowship in accordance with cultural conventions. Different cultures rationalize differentiated principles of accord and blend in social relationships. Such principles become intuitively translated into the conformations of part relationship in musical harmony. Harmony, thus, in practical terms, compels acting in consciousness of and companionship with the other person/character/human quality/musical voice, within cultural conventions. The art of feeling oneself in the sublime awareness of other participants in a structured relationship imbues psychic solidarity – that is, psychic harmony. A person then has to sense, feel and experience harmony in cultural terms. Harmony compels critical attention – other-sensitivity – and, thereby, relating objectively with another human. To disregard the cultural nature and genetic character of the Other in a relationship is to exhibit deceased or diseased psychic harmony. In spite of its attractions and benefits, technology emotionally isolates the self. It is a virtual other-human including force, and thereby forecloses bonding of spiritual burdens.

The contemporary school system and the indigenous education system need to be harmonized in order to nurture a culturally secure psyche. Contemporary school education is prefabricated and clinically regulated to offer "supermarket" knowledge, and often, dubious qualifications depending on how the regimens of prescriptive curricula are subjectively complied with in practice. The intensive self-discovery *cum* self-actuating indigenous system engenders intellectual security basic to the knowledge interaction conventions of cultural living in a realistic human environment. The mind is not regimented as in contemporary classrooms philosophy, psychology and methods.

In highly technology-regimented societies opportunities for humanning a child's spiritual disposition in a natural social environment are increasingly limited. As a result, everybody remains emotionally isolated in a crowd or park or modern constructions of community and relationships, physically close but with strict social-psychical boundaries, resolutely protective of own personal and spiritual/emotional space *à la* the philosophy of individualism as different from the credits of individuality. Spontaneous gestures of communion or energy contact are suspect, discountenanced; in fact, apology may be expected or demanded. In the classroom, school learning is becoming increasingly technologically processed, thereby creating fields of social-emotional vacuum between learners who physically are barely one meter apart in class. After school, individuals are socially isolated through preoccupation with technological patterns of life, courting soulless and virtual partners ranging from the cell phone to the walkman, to lonely-in-a-crowd bus rides or euphoric disco dancing, roller skating, fixation with the internet, and favourite television channels that often result in conflict between members of the same family. Psychic rhythm and harmony have thus become severely suspended if not disabled by the emotion-counterfeiting propensity for solo, self-isolating interaction with technological fancies. Technology is also very intrusive in most annual vacations and other so-called technology-processed leisure pursuits: it facilitates the disabling of humanning contact and sharing of spiritual energy with the Other, including animals. Psychic rhythm and harmony are further ruptured by the inevitability of the technological fashion of precise movement, exactly prescribed superficial seeing, regi-

mented human/culture contact, virtual emotional feeling and value-impoverished leisure and fun.

In societies with less or no such technology that still abound in Africa north of urban South Africa, the floundering social-economic environment has not adversely affected the humanning strategies of communal musical arts, markets, play groups, festivals, festive life-rite observances, and family bonding interaction in daily chores that still manage to persist. Although beleaguered by the base spiritually of diabolic modernism that is in ascendance, these indigenous events still serve as factors of an individual's psychical balance as well as group social-spiritual communion. Otherwise, how could rural African populations be sanely surviving without mass psychosis under the mind-buckling modern political, economic, religious and warped technological onslaughts recklessly visited on them even by their own privileged modern elite? Thus, with or without classroom schooling, the psychic rhythm and harmony of the individual are regenerated, notwithstanding mass poverty and life disorientation brutally engineered by the twin monsters of modern, capitalist technology and political systems.

As technology enhances access to vast and distant knowledge inside and outside the classroom, the same technology endangers the acquisition of humanology – psychic rhythm and harmony inside and outside the classroom. Musical arts education deriving from indigenous models should be concerned with the search for the psychical-emotional wellness of learners. The urgency to imbue technology and its human inventors, producers and promoters with humane conscience should also be of concern to the nations and peoples who rely on advanced technology and are equally prone to the catastrophic backlash of the technology rat race. As for most of contemporary Africa, the technology that is available enhances and promotes nothing cultural or humanning because it is inadequate, malfunctional, disables human and environmental health, and sometimes constitutes outright psychic junk. Contrarily, the humanology that Africa should be excelling in is terminally endangered because the Western technological mirages and propaganda, and the capitalist economic siege that are compounded by diabolical modern political dances have hypnotized the national psyche of African societies. The African system operators at any level and profession are disorientated by a poorly understood, corruptive, borrowed techno-political culture.

In the techno-industrialized nations there are marginal pockets of non-institutional organizations and individuals who are genuinely investing time and resources to ameliorate some of the humanological fallout of the world's techno-culture explosion. Systematic programmes for rescuing the world's technology-ensnared citizenry demand such preventive-corrective action as value-enriched musical arts education and practical experiencing derived from indigenous knowledge resources, is capable of providing. Unfortunately the nations that manipulate the world and its peoples by virtue of hegemonic techno-power artfully preach globalization sermons that serve their power-and-profit-oriented ideology. Concern over the detrimental effect of technology on human health and humane living in Africa remains flippant propaganda diversion.

Technology is now idolized as a religion propelled by an ambivalent economic-moral doctrine. The mass modern mind is fanaticized, and becomes a devoted worshipper. Meanwhile the Janus-faced producers of technology revel in their demonic global economic-political dictatorship – the super ego obsession to dominate, control, expropriate and manipulate

other human persons and groups. The technologically powered nations also disingenuously launch technological avalanches that swamp and delude minds in their home societies – the technology-obsessed education and government policies, processes, delivery and consumption that increasingly produce shocking outcomes in the human milieu. Given such a State-sponsored dispensation, it appears that it is the classroom teacher with a sublime conscience who has to improvise safe ways of teaching the technologically besieged musical arts that could still make humanning sense by devising humanning methods for teaching the dehumanized performance arts.

Technology and the African musical arts scene

> ... at school we have the problem of pupils who know traditional music but do not want to sing it. I asked the pupils why they did not like traditional music. The first reason they gave me was that parents do not want them to sing traditional music because they are Christian ... I then wrote a letter to their parents asking them to give their children permission ... Some ... refused, stating that in many cases traditional songs have insults in them ... (Jabulile Zulu, 2000:17)[12]

How does this debacle implicate technology?

First came the Christian religion, hell-bent on an ambiguous mission to divert the spiritually living Africans from the one God they already knew and worshipped. They must be converted by force or trickery, to worship another, the same God that is presented as glittering and awesome, and symbolically represented as most worldly, hatefully powerful in conquering His very creation.

Next, the Christian God's almighty power is practically demonstrated with deadly guns (technology) that protect the double-crossing evangelists, and subdue the will of the bewildered converts. The mass-slaughtering guns are more devastating than the traditional African combat tools. So the foreign God must be superior. His agents brutally conquer and subvert the helpless Africans. The invading God's technology for brutal conversion, control and expropriation makes a deep impression on the intimidated African mind. Hence the Africans surrender body, mind and culture.

Thereafter the technology-powered owners of the conquering God have little difficulty or conscience in condemning and eradicating the conquered indigenous African cultural practices as worthless, brandishing most effective terminological originality in the condemnation of everything African – body, sense and lifestyle. The subterfuge coerces the adoption of the conquerors' own strange cultural products – mental and material. Changing the colour of the African body was not immediately possible, although supporting technology set to work on that and, soon enough, started promoting skin-lightening creams – for money. The foreign religions have merely spearheaded political, economic and mental subjugation.

So far nobody in the world has developed the human conscience to express outrage against or remorse for the iconoclastic crusades that are still ongoing against non-offend-

12 Jabulile Princess Zulu, a teacher at Umlazi, KwaZulu-Natal, South Africa, is a participant in the "UDW (University of Durban-Westville) Music Education Action Research Project" on the theme of Music & Development. The Project was initiated and directed by Sallyann Goodall, and funded by the Swedish International Development Agency (SIDA).

ing indigenous African religions, the insults to the African sublime genetic spirituality, the abuse and destruction of the lives of "unbelievers" by murderous "believers", the flagrant desecration of sacred sites, the looting of sacred objects of worship. And yet modern religious Africans, arrogant clergy and bemused followers alike, are most vocal and militant in crusading for a foreign religious demagogy that pronounced them devoid of any worthy, original human decency or mental integrity. Hence modern religious Africans have condemned themselves to remain the sophisticated enslaves minds of the world groups that protect their own religious icons and practices by the sword, now the bomb.

The issue raised in the Jabulile anecdote, therefore, is fundamentally less about songs of insult, and more about the insult to God who made Africans in their skin colour within their God-sanctioned original geo-cultural environment. It is to be noted that insult was interpreted, imputed and mentally implanted by the missionaries, whether foreign or the indigenous puppets who are totally ignorant of the cultural context, surface and deep meanings, and the corrective force of Africa's peculiar deployment of song texts. At the deep level, language texts in the musical arts constitute a viable traditional strategy for conscientizing as well as guarding the normative morality and social behaviour that ensured an ordered, social morality in indigenous African societies. The so misconstrued "insult" processed through music could be, and often is, a positive force in African social-political engineering. Hence tyrants and bullies in indigenous social-political systems were easily disciplined or removed without any physical force.

The experience all over Africa is that the State-sponsored advance force of Christian religion always storms, perjures and enslaves African minds. Modern-foreign mental and political colonization is then consolidated. Technology contradicts and ravages the ill-prepared African environment, implanting cultural despoliation and mental-material enslavement. Substituting vague Christian songs for the deterrent African songs has merely succeeded in making the contemporary African child acceptably modernistically corrupt, according to the current rationalization of cultural/human civilization and development.

Managing the uniqueness of African musical arts within the inevitability of the deculturing force of technology is being discussed here primarily in the context of musical arts education, which, as indigenous pedagogy, is the ideal learning site for life education. The average musical arts teacher in an African school, urban or rural outside urban South Africa, knows about technology, but has practically no access to any reliable technology for musical arts education. The de-culturing force of technology is felt most at the mental level: subverting through the prevalence of brainwashing technology euphemistically termed mass media. The ubiquitous radio, the less accessible television, the sound amplification equipment and the more recent economically and spiritually impoverishing cell phone subvert the mind from African cultural values and virtues.

Radio and television in Africa in reality project more European-American cultural and value indices than they portray authentic African culture in content and presentation style. A great percentage of what is available for private video or audio consumption is either totally exogenous, a parody of the European-American cultural modes and models, or European-American inventions of Africa. The African personnel who are involved in packaging the prescribed African cultural products for technological dissemination have little loyalty to, or knowledge of African creative and cultural integrity. They are denuded of the

original cultural lore, and lack the creative imagination to produce and package mass media presentations that could constitute authentic human advancement of indigenous cultural intentions and practices. Modern indigenous vanguards parrot flippant or aberrant cultural abstractions prescribed by Africa-ignorant foreign religious, capitalist and technological minds.

Educating the African child to discard his or her original human identity and mental culture, and to prefer modern technological glitter, albeit inaccessible, is perfidious to human development. Modern technological development has its interface in spiritual decadence. This ambivalence needs to be recognized in rationalizing technology-based cultural science and arts education, as well as practices in Africa. Sheer consumption of and with technology will not save Africa. The vogue, rather, is calculatedly decimating African populations and systematically polluting the mind and body of all. Yet technology is being promoted and imported for classroom education in Africa without discrimination. The average African learner receives shallow, predominantly foreign modern education at the same time as being systematically deprived of formative cultural grounding. The need for discussing the dilemma stems from the fact that the greater number of rural African populations still manages to retain some of the abiding, original knowledge lore, especially as this pertains to the musical arts, and which the world cautiously recognizes. Meanwhile, thanks to technological support, intellectual expropriation and reformulation of the viable African knowledge system continues disingenuously thanks to the complicity, through ignorance, greed or insecurity, of modern political and academic leadership. This perfidious exploitation of knowledge is protected by vague or deliberate copyright regulations that cleverly disadvantage the owners of the knowledge with respect to proper credits and compensation. Ever so often knowledge and practice that are indigenously African are refashioned as new theories in literary production that then carry the stamp of northern hemispheric invention.

Synthetic sound pollution is damaging the health of the African child thanks to the modern sound technology products that currently overwhelm the African human space, urban as well as rural. The danger to human and public health is not cautioned in the marketing gimmicks, but the invasion of electronic sound pollution, particularly via booming speakers, earphones and cell phones, holds a serious threat.

The modern religious business has become a mental as well as environmental hazard inflicted on contemporary Africa. In the West, where Christianity was designed and from where it was exported, vigorously promoted materialism and the God-imaging of technology have practically vanquished Christianity. The problem is not with the tenets of modern religions, but with the warped interpretation that sanctions felonious practices: God gave equal right of existence on earth to every human group irrespective of competing public manifestations of modern religious show business. It is therefore a felony to appropriate the name and command of God as a reason to shed human blood wilfully as has been the case with some wars to dispossess or dominate the Other. Technology is a capitalist doctrine that has upstaged God, and has become the new practical religion and belief icon, although many still make sham, often political and economic, show of being God-knowing on worship occasions.

In contemporary Africa, which has become brain-vanquished by modern religions, Christianity misuses modern technology. Sampling the Nigerian experience, evangelical

sound bombardment has besieged African airspace as the most pervasive indicator of the modern 'technoclasmic' conquest of Africa. Modern religious wailers ensure that the peace of the wide-awake, the sleeping and those with religion-sedated minds is blasted with mega-amplified boom speakers full of static. They blare forth pseudo gospel harangues competing with commercially oriented gospel music from morning till night, and till morning again. The mightily amplified, electronic bass sound invades every home and pounds every ear without apology or relief; the non-mellowed synthetic strings and horns shatter the ear-drums and overpower the senses, inducing spiritless, robotic body movements in pseudo dance. Nobody, not even government, dares to challenge modern religion or its electronic and other psychological menaces for fear of the flippant curse of the clergy who appropriate God's power. The irony is that the populace does not know that such electronic sound bombardment constitutes a health hazard. This modern technological sound pollution is an abuse of the original African sense and practice of regulated, salubrious, mass live musical arts therapy, amplified to the natural decibels of natural and mind-soothing instruments.

Traditional African nights and communal vacation days, of course, were often alive with the humanly rationalized sound of music performed live by naturally amplified human and instrumental voices. The sonic ambience of indigenous musical sound is a subtle healing agent that soothes the cultural mind. The super-amplified flippant gospel music invasion, apart from constituting an environmental health hazard, conquers and corrupts the cultural sensibility of schoolteachers and pupils in and outside classroom learning sites. The sounds and visions disseminated by the ubiquitous sound technology constitute strong exogenous culturing education that coerces alien, alas, deleterious cultural, preferences, allegiances and behaviour.

How to manage modern technology to advance the values of African cultural arts in modern education and performance practices then is the challenge.

Cadence

At the zenith of technology's empire and dominion, all the human musical arts practitioners are totally silenced. A consort of seeming human, soulless performers troops out of the computer screen, and overrun the human space. They take over the world. They command the world of technology-dazed, living humans. They ride on the backs of living humans and produce fantastic displays: yelling, pounding, piping, dancing, cavorting, and chorusing jubilantly: "BRAVO TECHNOLOGY! BLAST HUMANOLOGY!"

Amen Tune

The brilliance of a demon-god
The bane of soulless scientology
equals
A robot conducting polity without psychic rhythm;
A robot educating posterity without psychic harmony.
Dr. Jekyll's humane technology torpedoed

By Mr. Hyde's hydra 'technoclasm' –
What life for the whiz techno-kiddies?
The genius of techno-gods?
The Armageddon of genie robots?
What soul, excellent humans?
What future, human-doomed sapience?
What hope still for a humanning technology?
BRAVO TECHNOLOGY! BLAST HUMANOLOGY?

...But a primitive exile in nature's original green land
Plays, still, a soulful modern tune:
In a world that was homo-sapiented,
Now overthrown by techno-hormones,
Alas –
The rhythm and harmony that could revive humanly tunes
Depends on the soulful musical arts educator,
then:
BRAVO TECHNOLOGY! BRAVO HUMANOLOGY!

Harnessing uniqueness: African musical arts in global education transformation
The choice: Education to produce spectacular, soulless humans;
Or education to produce human-sensed genius?

Afterthoughts – teasers

> Do music to know music...with sublime soul and body.
> Know music to fashion music that is a healing rite, not toil and stress.
> Make the experiencing of the musical arts a communion...human to human
> Make music a godly blessing, and feel humanely enriched – health for soul and body
> Be the method oral or literary – for both toddler and elderly

Global intellectual politics is recognized. It is all about who is privileged to script knowledge; not who owns knowledge. It is about who is condemned to swallow the synthetic, even if not digestible. The biblical aphorism that the pillar, which the builders rejected, shall become the foundation for human salvation still abides. Over centuries of safe advancement, the old knowledge systems endemic in Africa and other ancient human civilizations were tested and proven viable for sound, holistic human existence. But in less than a century of supersonic wizardry, the human mental fancy has mocked God's pace.

African civilization, mooted as the oldest, was condemned because civilization is celebrated according to wars that are won through mass human destruction, environmental despoliation and mental conquest. African civilizations became relegated, regardless of the human-environmental merits that the conquerors were too ignorantly arrogant to notice as

anything but backward. After all, wanton destruction of others is rated by modern historical theory as being progressive, as opposed to being godly and good-natured. So African civilization was excluded from the modern reckoning of greatness by the blitz of glittering and often flippant techno-modernism. After all, to be modern and sophisticated is to cherish glitter. Yet glitter is but a flash that lacks the warmth of the flame. What glitters has little abiding value or noble virtue. Gold and diamonds glitter, according to the mass killings that plundering them generates. To adorn the self in gold and diamonds is to embellish vanity with the blood of murdered innocents.

To irrationally reject a dark gem, and eventually recognize its eminence, is like eating one's own vomit. And modern Ego-theory abhors admitting an error derived from hasty irrational judgment, because acknowledging mistake is anathema to being modern-powerful and God-great. Modern intellectual politics openly rejects indigenous Africa's profound knowledge for managing human and societal systems, particularly human health management in which the African musical arts is central. Hence most modern intellectual politics is loath to admit that Africans can authoritatively intellectualize about their heritage of knowledge (where they sprung from), and the profound mental prowess they represent (who they authoritatively are).

At the surface level of appreciating music, any structured sonic product could be music. So whatever music appeals to the modern person becomes her/his listening palate, even if it contains scant health enrichment for humans when it is synthetic. Modern contrived electronic music promotion projects a preponderance of synthetic music sounds and products and also promotes fanciful and glossy music education. The mind is busy, but the psyche and body are not engaged in non-interactive music learning. The effect of music does not end with the conscious feeling that a fancied musical appetite has been humoured. Since music nourishes life, at least for old Africa, a quick comparative anecdote, African style, with modern food consumption is pertinent. Eko consumes artificially sweetened and coloured confectionery because his eyes and palate simply adore them, just as he simply loves carefree, cosy living. He indulges himself in the consumption of attractive, abundant and affordable confectionery. And he does not bother about what the confectionery and artificially sweetened and coloured drinks could be doing to his body. It does not matter. After all, there is no instant systemic reaction or rejection, especially when he does not consume amounts that cause instant diarrhoea. But some years later, Eko's teeth begin to decay, and there are other indications of systemic disorder, even at his young age. But of course the dentists and college doctors are at hand to replace his disabled teeth with glamorous, artificial gold teeth, if he can afford it. The doctors also barter his money with artificially coloured, plastic medicine that provide a temporary remedy while depositing the indigestible chemical coating of the curative substance in his system. The synthetic coating, together with the virtually alleviated ailment, ensures that the doctors and dentists remain Eko's constant partners for his money's worth. That is when the artificially sweetened food reveals what it has been doing to Eko, even if he does not wish to acknowledge that his ill health is the outcome of indulging in artificially sweetened food and his cosy lifestyle. So it is with modern scientific-technological living: glorious but disabling.

The anecdote illustrates our relationship with the musical arts. We know that we enjoy listening to certain types or genres or categories of music. We do not always care to know

that music, equally, is affecting us beyond the auricular-cerebral sensations without our conscious awareness of what is happening. We do not know that musical sound psycho-physically could be helping or disabling the functioning of our human system, depending on whether we are consuming the healing energy of natural human music or the deadening energy of synthetic music sound. It is at the level of the psychic and physiological effect of the musical arts on the human person that the science and logic of indigenous structural conformations become central with regard to music for system management (body or societal). Old Africa is versed in the knowledge of potent sound energies. This knowledge guided the science and technology of constructing music instruments, the deportment of the body in dance, and the presentational strategies. These calculated procedures enabled the musical arts to effectively transact various societal affairs, as well as affect human perceptions, dispositions and physiological conditions.

The conceptualizations and practices of the musical arts in Africa were misperceived, misinterpreted and misrepresented. Aspects of the sonic and visual manifestations came to be flippantly appropriated and patronizingly promoted in the Euro-centric imagination. Modern technology has now insured that even modern, misguided African inheritors shamelessly abuse their cultural heritage to the point of self-condemnation and self-rejection. The essence of African musical arts remains innate in the sound and dance, even if no longer in the modes of production, presentation and experiencing.

African music in global education transformation

In over fifteen years of applying the indigenous philosophy, theory and practice of African ensemble music in contemporary workshop situations in various parts of the world, it is observed that:

Children, including non-African children, instinctively and naturally perform African instrumental music configurations without mental or behavioural inhibitions. The drums hold particular attraction, because they are congenial to play, while the sound energy entrances the psyche.

Non-African adults, whose minds have not become prejudiced or jaundiced about Africa and its mental-cultural products, also respond positively to African drum music. This happens after being enabled to transcend the initial mental inhibitions and modern insecurity about the body that possibly is derived from technological living and sensing, which limit body language. Capability to produce danceable music on the drum is instant and therapeutic, given a secure psychical-physical pulse. And when the neglected modern human body is revitalized by the most basic African dance comportments, participants are overwhelmed by the spiritual exuberance of body knowing. Thereafter, cathartic relaxation of mind and body occurs. Hence African drum music, particularly in ensemble playing, comprises strong psycho-physical therapy.

The following are possible positive outcomes for the modern person, child or adult, when the human values, pedagogic principles and ensemble performance imperatives of African

musical arts are properly understood and sensitively rationalized into modern classroom education:

Performing African ensemble music inspires self-confidence. It is exhilarating to discover that one can create and perform music at the first encounter with an instrument without being subjected to years of self-isolated tutoring such as is demanded by the music of most other non-African cultures. There should normally be no fear or insecurity about the bogey of a mistake. Mistakes are absolutely human, and in the African logic of humanness, merely need to be pragmatically managed. African ensemble music principles do not condemn mistakes; it is expected that an unintentional error should rather be instantly transformed into a positive human experience. As a result, learning that adopts the indigenous pedagogical philosophy and principles is not a stressful experience. This does not imply that African musical arts celebrates mistakes; rather that a chance, incorrect occurrence is allowed communal accommodation, and must not attract rejection or injure the self-confidence of the perpetrator.

Self-discovery in creativity endears children to African musical arts. The basic philosophy is that every human person is innately creative and musically capable. Performance liberalizes opportunities to explore the personal creative intellect at any age, given the solid, ground-level support of collaborating others – the ensemble family. To create spontaneously contributes something fresh and original, and sparks a healthy mentality.

Sensitization of humanly felt emotions is a primary objective of the African musical arts. To perform with another person is to be sensitive to the person's human creative support as well as contribution – in mutual sharing of ego and respect. In ensemble performance situations intensive consciousness of the self in the context of the Others is coerced by the structural recommendations of part organization, as well as part relationships. The African musical arts ensemble milieu pools the peculiar energies, human and musical themes of participants and imbues communal sentiments and attributes/dispositions.

The holistic learning of the African musical arts system is a pedagogic route to the acquisition of knowledge of a broad spectrum of other academic disciplines. The musical arts learning site is a spiritually harmonized intellectual environment for engaging with knowledge areas:

- from civics to the old and true religion that is concerned with God-knowing – modern religions are concerned with God-appropriation
- from sociology to politics and noble diplomacy – modern diplomacy is systematic treachery, increasingly ignoble in intention and outcome
- from civics and ethics to the psychological management of society – proactive folksongs, folk tales and children's songs, also structural conformations of ensemble themes and interaction
- and from the medical sciences to the human sciences

At any level of capability every human person is enabled to access the many values of musical arts performance through participation. This is also the original human orientation of music, and remains a primary fundamental right exercised in humanly oriented music knowing. The group accommodates the distinctive energy of the individual; the individual develops within the pooled energy of the group. Effective African musical arts knowing

commands flexibility. A participant is encouraged to explore the self in many capacities in the context of a musical production: as a leader, as a follower, as an important contributor, as a casual contributor. Every ensemble role/theme makes sense and has meaning, irrespective of how demanding, but can be incorporated into other themes if need be. And every person's contribution, no matter how seemingly insignificant, is as critical as the other part that may appear grand or highly visible. Structured ensemble roles then are interchangeable, subsumable and negotiable. This makes participation an education in acting a peculiar role in life while recognizing and accommodating the importance of all other differentiated actors playing life roles.

Making the small or compact creative element powerful and profound in composition is the forte of African music management of resources and energy. The developmental theory in African music prescribes creating prodigious effects with minimal creative resources. Hence African music themes may appear concise in sonic scope and thematic length, and yet in performance are manipulated to generate overwhelming kinetic energy and psychical impact. This is the creative principle of profundity in minimality (Nzewi, 1997).

Participation in performance, as well as experiencing music as a participant audience, engenders holistic health care. The learner as much as the expert undergoes psychical therapy derived from the sound and its production dynamics; the listener equally experiences automatic psychical therapy engineered by the affect on the mind, of the sonic-structural energy of human music. There is encouragement for the audience to articulate and act out the psychical affect, a participant role that is therapeutic, and a generative factor of creativity in a performance process.

Physical health vitalization is engendered for all because African mass music types make it easy for everybody to participate in movement and dance, irrespective of expertise or cultural background. Dancing to indigenous communal music is not at all demanding, once it is borne in mind that:

If you walk, you can dance;
If you dance, you will be healthy
If you are healthy, you can socialize
With sublime spiritual security.

African musical arts comprise a system that synergizes human, natural and metaphysical sciences. The literary study demands a broad-based disciplinary knowledge orientation and capability without prejudice to areas of intra-disciplinary specialization.

Rationalizing the uniqueness of African musical arts into global education transformation will then entail multi-faceted intellectual engagement that engenders a healthy mental disposition for learners. The contemporary micro-atomization of disciplinary specialization induces narrow-minded perception and performance of life that gives rise to intellectual insecurity – the isolationist mentality and schisms of assembly line scholarship. In a world that is producing many wizards suffering psychical disequilibrium, that is, geniuses who lack emotional harmony and humanely disposed spirituality, African musical arts offers remedial therapy.

Postscript

The rabid technological rat race that puts humanity in conflict has accelerated to a mind-boggling pace, contravening the speed limits of caution and safety. If the human planet would survive another fifty years of begging global human and environmental Armageddon, the world will do well to take on board the disaster-tempering wisdom that sustained old Africa for centuries of self-contained humane living and stable polity, that is, tempering group or egotistic ambitions and actions with making humans humane. The mission of discerning and managing Africa's unique science of musical energy and the human meaning of the musical arts could, in essence, start with reversing the Eurocentric paradigms concerning Africa, also the misrepresentations of the noble societal, human and environmental practices of Africa. The perjured interpretations of Africa remain deeply grafted on the mental processes and human aspirations of modern Africans, robbing them of intellectual confidence and mental identity with regard to posterity. The systematic mental disablement of Africans that started with colonial-religious contact is being consolidated by the continuation of deculturating curricula, methodological orientation and the overwhelming, exogenous knowledge content of cultural arts education. The outcome of discerning and systematically advancing/disseminating the unique nature and values of the African indigenous musical arts system will help to mediate the de-humanning mission of modern technology. Humane technology is essential.

What hope then, of managing uniqueness within systematic mental disorientation?

Colonialism intimidated, but did not conquer the African mind. Africa became conquered after gaining independence, only to become a true slave continent – mentally, politically, economically, religion-wise, educationally and social sub-culture-wise. And the African elite constitutes the fanatic slavish militants deployed to accomplish the global mission of vanquishing the human-intellectual merits and cultural essence that mark African identity.

When you abandon your cultural tone, rhythm and harmony, you will become the slave of those who cherish theirs.

Still we strive and sound – marginal voices in the bewildered continent.

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Effective technology for recording African indigenous music instruments

Odyke Nzewi

The recording of music works by African musicians coupled with the recording of indigenous African instruments has been going on since the early part of the 20th Century. Amongst the recorded works are the early studio recordings and field recordings made by early researchers in Africa. The earliest studio recordings include the 1930s 78 rpm recordings made on Rounder and Original Music labels (Juju Roots, Rounder 5017 and I.K. Diaro, Original Music).

Hugh Tracey's recordings of the 1930s are examples of early field recordings using analogue equipment. Over the years, there has been an evolvement of music recording technology. Huber and Runstein (1997:1) stated that, "over the history of recorded sound, the process of capturing sound and transforming it into a marketable product has radically changed". This change involves higher sampling rate, high quality digital sound, high quality affordable recording equipment and better quality microphones.

Over the past ten years, my involvement with running workshops and giving concerts internationally on a range of African indigenous instruments (membrane drums, the wooden slit drum and the quadruple bell) has made me aware of the increased rate at which African indigenous instruments, especially the single membrane drum, have been incorporated in the popular music culture of the world today. An example of such integration is "Argile", a popular music group of the early 1990s, based in Germany, who incorporated the *djembe* in a western pop music ensemble.

The use of these instruments in present-day popular music, suggests that more African indigenous instruments are making their way into the recording studio to co-exist with western musical instruments, as is evident in the works of artistes like Nigerian Fela Kuti (http://en.wikipedia.org/wiki/Fela_Kuti). This warrants that contemporary studies in African music should give attention to the effective recording of the sonic peculiarities and musical intentions of unique indigenous instruments.

Charry (1996:66) states that

> Worldwide, a mere handful of LP recordings was released up to the mid-1980s, most containing just a few selections of djembe playing ... since the late 1980s international interest in the djembe has taken an unprecedented turn. Well over a dozen CD recordings exclusively featuring djembe ensembles has been released in addition to as many recordings featuring the djembe in mixed ensembles.

Amongst these recordings are: Les Ballets Africains: *Heritage*, Doundoumba 92634-2 (1996); Mamady Keita: *Mogobalu,* Fonti Musicali, FMD 205 (1995); Mamodu Kante: *Les Tambours du Mali / Drums from Mali*, Playa Sound, PLS 65132 (1994); Yaya Dialo: *The Healing Drum*, Destiny recordings (1994); Soungalo Coulibaly: *Percussion and Songs from Mali,* Arion, ARN-64192 / Melodie, 09265 (1992); Youssou N'Dour: *The Lion*. Virgin, 7 91253 – 2 (1989).

As far back as the 1930s, Hugh Tracy made one of the most accomplished early recordings of indigenous African instruments. At that point, the equipment he used were some early field recording machines. Richard Dorsett notes that

> Tracey's recordings also document the history of recording machines used for remote fieldwork. Tracey's first, in the 1930s, involved a clockwork-powered machine that cut a groove in an aluminium disc. Not till much later did he attain stereo recording capability with a Nagra.[1] (http://www.rootsworld.com/reviews/tracey2.shtml)

Dorsett goes on to discuss the microphone technique used by Tracey, stating that

> His microphone technique was to seek out the sound he wanted, hand holding the microphone to capture a spontaneous field mix that comes through superbly on these recordings.

In discussing the technology used in the recording of field materials in their archive, the 'Digital Archive Project' of the Center for Ethnomusicology at Columbia University, states,

> Of course, archives such as ours hold—for the most part—recordings made with technologies that were primitive by modern standards. We curate recordings made on wax cylinders, aluminium discs, monophonic reel-to-reel recorders, stereo reel-to-reel recorders, stereo cassette recorders, digital audio tape recorders (DAT, a 16 bit/44.1 KHz stereo technology that is the current "gold standard" technology for field recording). (http://www.music.columbia.edu/%7Ececenter/CenterSite/digitalarchive.html)

This statement lists the different recording technologies that have been used over the years, from the early field recording technologies up to that of the present, modern, digital era.

Studio recordings, which have also been in existence since the early 20th century, mostly recorded popular music performers who used western music instruments. Amongst these are George William Aingo, Edmond Tagoe and Frank Essien, to mention a few (Templeton, 2003). The earliest recordings of African indigenous music instruments in a studio context emerged around the 1940s. These include works of artistes like Abibu Oluwa and his group with an ensemble of vocals, traditional one-string fiddle and indigenous percussion, and that of Ishaku Dan Zhabarumoh and his group, which featured a similar line-up, and was recorded in the same place, a few years before Oluwa (Templeton, 2003).

1 Portable sound recording equipment, first built in the early 1950s by the Kudelski Company, was popular amongst reporters in the 1950s.

Such recordings of African indigenous instruments have continued up until the current technological developments in which digitization is the norm. With the advent of affordable computer-based studio technologies, more modern recording studios are emerging throughout Africa, making it easier for artistes to record their works with better and cheaper recording equipment.

A number of popular African music styles incorporate both African indigenous instruments and modern western electronic instruments. These have become popular in Europe and the United States of America. Some of these music styles include "Makossa" and Juju Music. Makossa, which has its origin in the Cameroon, is based on indigenous dance music that has evolved into a sophisticated modern form in the hands of artistes such as Manu Dibango. Juju Music, a guitar-based music that was developed in Lagos (western Nigeria), mixes indigenous and neo-traditional African elements with the syncretic "palm wine" guitar styles and other elements, with artistes like Fela Kuti, Dele Ojo and King Sunny Ade, whose lastest release, "Odu", was nominated for a Grammy Award in 1999, in the category of "Best World Music Album" (http://www.digitalhit.com/grammy/41regworldpolk.shtml).

There also is a growing market within Africa for African traditional popular music styles that incorporate African indigenous musical instruments. Examples of these are the Shona *mbira* music ensembles of Zimbabwe (the *mbira* is regarded as the national instrument of the Shona and ensembles could consist of as many as four or five performers, each *mbira* having a different tonal range) and the Chopi Xylophone music ensembles from Mozambique.

Most of the artistes in this African traditional popular music category usually start out in public performance ensemble groups and proceed to make studio recordings for commercial and wider distribution purposes as their music becomes popular. In most cases, the instruments that are used usually are not electronically amplified for public performances, since their audiences generally consist of members of the direct community who have gathered for the event at the place where the musicians are to perform. If needed, the lead vocalist would use a microphone, so that his voice is not drowned by the other instruments in the ensemble.

African indigenous musical instruments originally built for live performances have their own natural acoustic "amplification" to suit the environment. An example of such an instrument with natural acoustic amplification is the marimba, which usually has long gourds serving to amplify the sound, attached to the underside of the instrument below each note (Levine 2005: 28-9). In other words, indigenous music instruments did not need electronic amplification because they were used within a parameter that was covered by the acoustic amplification of the instruments. Likewise, there was previously no need to capture the musical sound for any form of storage or distribution in the indigenous African environment, since the artistes would normally move from place to place in order to give live performances.

Most indigenous African music instruments are constructed with traditional instrument technology that retains the raw timbre of the instrumental sound, which is achieved by the rough finish in the construction of the instruments. This results in the instrument exhibiting some raw or cluster harmonics when played (meaning that the instruments do not have a definite clear and distinguishable pitch). The pitch quality therefore cannot be said to be pure because of the overtones. An example is the inside shell of the single membrane drum,

which is usually rough textured. Cluster harmonics by the rationalization of the indigenous science of musical sound, were intended for health purposes – to massage sensitive body organs (M. Nzewi, 2005).

In discussing effective modern recording of African music, one has to consider the fact that the technological design and construction materials of African indigenous music instruments, provide a level of amplification suited to any given performance environment in the indigenous community context.

Most western instruments, for which modern recording technology is designed, unlike African indigenous music instruments, now have electronic equivalents of their acoustic counterparts. In some cases, special pick-up microphones have been developed for the electronic amplification of some acoustic instruments, like the acoustic guitar. The challenge in effectively recording the acoustic peculiarities of indigenous music instruments is how to use available technology to capture the raw, natural timbres and cluster harmonics of some African melorhythmic instruments, such as the single membrane drums with their deliberately rough-textured resonant shells, the wooden slit drums, the single bow and the cast iron tuned quadruple bells.

During a study of the construction and playing technique of the cast iron tuned quadruple bell orchestra (O. Nzewi, 2000) with mother musicians in Nigeria, there was a slight difference in sound quality between the live performance and the recorded samples. A modern digital audiotape (DAT) recorder, with a good quality field stereo microphone had been used for the recordings. On playback, the recording seemed to lack some of the "intonation" and sound effects that characterized the tonal sonority of the instrument.

The factors attributing to this could partly be that the recording environment was not isolated, resulting in a lot of interference caused by environmental noise. As much as no scientific technique was used to determine what was lost in terms of sound quality of the recorded instrument, the recorded material definitely lacked the tone colour evident in the live performance. This rumination has to do with the need to research how best to use modern recording technology to capture the unique sound qualities and extra-musical resonance of the sound of melorhythmic[2] (Nzewi, 1974) indigenous African music instruments. Such research will focus on the membranophones (varieties of African membrane drums) and idiophones (species of slit-wooden drums). Metallophones such as the *mbira* and the quadruple bell that share similar cluster harmonics with the drums all need to be sampled.

Attempts are being made by music instrument factories in Europe and America to produce African musical instruments with modern precision technology and using synthetic materials and specially treated wood and metals. It is my opinion that high precision technology will, in most cases, eliminate the "raw" harmonics and soothing energies that the traditionally made instruments possess. The African music instrument builders in tradition have culturally valid knowledge of the inherent sonic parameters and what constitutes a health imbuing sound.

It is necessary to note that factory-produced models lack the unique vibrancy culturally rationalized for the traditional prototypes. This is partly due to the fact that the factory-produced models are in most cases made for amateurs and student players. They are cheaper

2 Deriving a played rhythmic essence melodically.

and lack the genuine hand-made qualities and detailed construction expertise (which comes from years of hands-on experience) of the models made for professionals by the African expert traditional instrument builders.

This must account for professional drummers, for instance, insisting on sourcing their performance instruments from the traditional instrument builders in Africa, rather than from the factory-made stock in Europe and America. It is necessary to attempt to retain the cluster harmonics and raw (natural) timbre in recordings, as they fulfil extra-musical objectives in the indigenous conceptualization and application of the sonic qualities and structures of music.

What should be of concern in the modern technology equation is how to ensure that the use of indigenous music instruments in professional music practices retain the original human intentions that informed the indigenous science and technology underlying the construction of the music instruments. The fact that there is a meticulous tuning routine during construction and every performance occasion, as observed of traditional expert instrument builders and performers respectively (Nzewi 2000:28), attests to the fact that the determination of the sound qualities of the indigenous instruments are not random. There is an authentic scientific base for the sonic character and healing potency of the indigenous instruments. As such, the integrity of African science and the humanistic intentions of musical instruments should not be compromised in recordings for lack of understanding of their musical and extra-musical merit.

Moreover, it is proper for the advancement of African music genius, to retain the health potency of music instruments that have been tested over generations of experimentation and advancement in indigenous knowledge systems. Such extra-musical considerations pose a challenge in researching enhanced recording of African indigenous instrumental music with modern digital sound recording equipment. This will improve the quality and effect of instrumental music recorded for commercial purposes, especially since more African composers are increasingly opting to include indigenous music instruments in modern compositions, performances and recordings.

The growing market for indigenous African music in the world music milieu has resulted in more artists incorporating indigenous African instruments in their recordings for popular music recordings, movie soundtracks, advertisements and jingles. There is need, therefore, to understand the sound parameters, frequency ranges and the formants (the relative harmonic and resonance frequencies that give an instrument its specific character) of the health-imbuing instruments, in order to find the most effective way to capture the sound, without losing the natural timbre.

Studies in appropriate recording technology of African indigenous music instruments will investigate the materials and building technology that determine the peculiar tonal characteristics of each instrument. The frequency spectrum of the instruments will be determined through subsequent scientific analysis.

Experimental recordings made to exploit the use of available microphones of different makes and polar patterns will be aimed at determining which microphones will retain as much as possible of the peculiar sonic attributes of these instruments.

PART 6
Postscript

14. BACKDROP TO MUSIC AND HEALING IN INDIGENOUS AFRICAN SOCIETY 285

Backdrop to music and healing in indigenous African society

Science fundamentally is the methodical production of intuition. In the process thereof, tests are conducted, and discoveries are consolidated through a formula for replication and mass application. However, no scientific result is a hundred percent successful. Flaws or errors that occur in the course of a scientific experiment or the application of results necessitate further intuition-sparked searching for solutions. Scientifically produced knowledge then updates, generates rip-off genius, and never ends. Here we immediately situate the African indigenous knowledge in curative medicine as having always been a methodical, scientific process. Healing the sick in indigenous Africa is an art that translates intuition into methodical investigation of nature, the active properties of the material world, the working of the human body, and the harnessing of intangible energies. The objective is to restore psychic harmony as well as physical normalcy in a diseased norm of nature, the human person or the metaphysical energies that impact upon life. Indigenous Africa recognizes that when the environment is sick, diseases become prevalent; and when such diseased material or a diseased spiritual environment is rehabilitated, human health becomes secure.

Science is also the acumen to understand the nature of a problem, and thereby design a systematic mechanism for either preventing its occurrence or neutralizing its effect in the human sphere. Here, we again immediately position the science of preventive and palliative medicine in indigenous Africa.

When any person in any place, and at any time, determines the nature of an ailment, and proceeds to do research, experiment, produce, test, and prescribe an effective remedy for it, a cycle of medical science is accomplished. Healing is accomplished. But the modern world has become beset with the syndrome of hegemony over knowledge, which produces religious, economic, political and scholarship crises, as well as prejudices. If the sick are cured, do the method and material for the healing conform to a specific dogma of scientific procedure? Healing in African indigenous knowledge practices is a medicinal, religious, social and musical theatre procedure, especially in cases of serious illness and epidemics. And because healing in Africa manifests overt religious practices, the modern scholarship penchant for severe isolation of logically integrated disciplinary tracks tends to dismiss or to blindly deny the scientific base.

The discriminatory practices arising from contemporary scholarship politics, as well as the indices for identifying genius, are artificial. Otherwise, how should the person who applies a means, incontrovertibly scientific, to heal a sick person, be classified in terms of recognizing and solving a health problem: a medical doctor, a healer, a herbalist, or a

wizard/witch? How should Jesus Christ, for persons who subscribe to the Christian religion, be categorized in the modern knowledge discourse: a word-healer, a spiritualist, a medical doctor, a shaman, an energy-healer, or a witch doctor? The answer to what a person who heals the sick should be called, considering the modern scholarship politics, would then appear to abide in the arrogation of human categories: the discriminatory artificial colour of a common human capability.

The African knowledge of sickness

When the group spirit is polluted, the minds of individuals are affected, the human sphere becomes sick, and psychosis prevails, as is increasingly evident in contemporary global experience.

When the body is sick, the animating spirit becomes indisposed and the human sphere inevitably becomes affected.

The old African world thrived on a balance of the physical and the intangible. In other words there was mutual dependence between the physical world and the active immaterial or supernatural forces. Or, further, African indigenous peoples survived because of the ability to harmonize the religious and the secular, the spiritual and the mundane, and the intangible and the material realities. The human person as such possesses and is animated by both the profane and the spiritual ego in symbiotic existence. The disease or malfunctioning of the one impairs the stability or efficacy of the other, and thereby the health of the whole. The indigenous African thus tackled the cure of the sick holistically: healing the ego that manifests tangible ailment entailed simultaneously healing the co-acting ego that has become sympathetically indisposed. The process of properly curing a physically ill person in African medical practice then compels treating the person's psyche or spiritual wellbeing as well as the physiological. When herbs fail, at least heal the spirit.

The indigenous African concept of illness recognizes natural and supernatural causes, ordinarily co-acting. Ill health could become manifest in malfunctioning physiology, mental-spiritual disorder or unusual external misfortune. Illness could be self-generated (psychosomatic), other-engineered, congenital or caused by foreign agents.

Sickness is not always diagnosed as the malfunctioning of body parts or organs in isolation, even though the seat of the sickness could be located in a body part – external or internal. Sickness could be a sign for something else, positive or injurious, which is impending. When such a sign is mistaken as mere physiological disorder, or when it is ignored and unattended to, the person harbouring the sign could suffer permanent injury, usually mental.

In some African cultures, a person who will eventually become a healer is supernaturally selected through signs. The signs, often related to strange behaviour or physiological ill health, could manifest irrespective of age and gender. When diagnosed, preparing or capacitating the person to become a healer could entail the medical-musical theatre of "opening of the inner eyes" (ability to perceive beyond the commonly visible and palpable) or the "reception of extraordinary communications" (from supernormal forces). When a sign

identifies a person, that person must be "purified" or empowered to become a healer. She/he then becomes capable of diagnostic skill and determines curative elements through scientific procedure or transcendental sensitization. Hence there are induction ceremonies, often locally discussed as "capturing the spirit" or "embodying the ancestral spirit-guide".

In the community-structured African socio-political system, the indisposition of an individual generates various levels of conflicts: conflict within the sufferer, conflict within the family and compound unit, conflict within the entire geo-political community. The conflict could have social, economic or religious dimensions. As such, the suffering of an individual affects the wellbeing of many others, and would compel group empathy and support in seeking a remedy. The community is concerned with avoiding the incidence of illness of any category, and to manage or contain incidents of illness as a group, even though there are specialist healers. It is because one individual's illness could impinge on the normal functioning of an entire community that African health practice places a premium on preventive health measures. Preventive health includes scheduled and mandatory environmental hygiene and cleansing; avoidance rites to ward off unfavourable forces (human and of spirit mien); constant musical arts theatre that coerces mass participation; annual music drama to regenerate communal spirit (new-year rites) by community groups and compound hygiene.

The process of healing the sick, which involves the restoration of the psychic health of the sufferer as well as that of the community, is structured and systematic. It often employs contextualizing the community in ritual-theatrical dimension, in order to also heal the community psyche while healing the sick. The active, supportive involvement of the community boosts the life energy of the sick. A stable psychological condition is thus generated for the specialist healer to undertake the specialized process of physical or metaphysical medication.

Management of health problems has systematic principles in Africa. In some societies, practically everybody is brought up to acquire knowledge of the common herbs and the procedures for first aid, as well as self-medication for minor ailments. The recognized specialists handle various other kinds of cures according to specialization. A most fundamental health management strategy is human support in all its forms, from acceptance and accommodation to empathy, care and encouragement of the sick. The social structures and basic human obligations in African family and community living ensures that physical or mental disablement, including incapacitation through old age, does not necessitate the physical and emotional isolation of the disadvantaged individual. As such, a disabled individual is psychologically integrated into family and community, and assisted to live as normal a life as possible within the physical/mental limitations of the handicap. The ill or handicapped person is encouraged to participate in family as well as community life, without prejudice, complex or discrimination. Such a person receives support, not pity, and physical disability is sometimes socialized through musical and non-musical plays.

Physical and emotional isolation of the mentally or physically disabled, including the seclusion of the aged, which could induce a permanent psyche of abnormality and societal rejection in the sick person, are obviated through musical arts integration. In this regard, no person (healthy or sick) in a community, regardless of capability, can afford to be left out when an open, communal musical arts theatre event takes place.

Music[1] in healing

There was, and in some cultures still is, mass musical arts healing of group mental stresses. This could be incidental (dispersing the daily stresses of subsistence living), cumulative (the purgation of the collective pollution of the human sphere over a period of time – commonly an annual event), and regenerating (re-energizing the communal as well as individual psyche). There also is musical arts healing of the physiological/mental disability of an individual. Music is central in every instance of healing/purgation in indigenous Africa. Preventive medi-care, which is strong in the African health consciousness, is commonly and routinely effected and enforced with the use of musical arts theatre. This would include the musical arts for the staging of emotions – personal, gender or age (Nzewi, 1999) – which are constant psychotherapeutic measures.

Music in indigenous Africa is the science of being; the art of healthy living. Music is the intangible resonance of which the human body and soul are composed. The human body is the quintessential sound instrument; the human soul is the ethereal melody. A matching of human souls is the foundation of African harmonic thought and sound. Musical harmony is the consonance of complementary inter-dependent melodies and timbres (individualities) – vocal or instrumental. Dissonance occurs when independent melodies or souls or tone/pitch levels fail to harmonize in accord with a culture's normative idioms of interaction in life and music. Complementation of souls or the consonance of matching melodies generates a healthy resonance – a healing energy. What constitutes dissonance is culturally determined, not universally. Strategic dissonance of component parts or elements of a music event could be prescribed by a non-musical intention, which could be healing. Dissonance, whether of souls or co-sounding melodies/pitch levels/tone levels/timbres, arouses disquietude, a disruption of composure, which then compels a need to resolve the incompatibility. Otherwise, a state of disrupted harmony or accord would prevail, and could become unpleasant or injurious.

The African science of applying music as a health cure relies on acute understanding of the energy properties produced by various music instruments and the sonic constructs that would engage with dissonant tissue energies to restore the normal resonance of life energy in human organs. The indigenous African knows and applies music as energy, an effectual intangible force that also generates aesthetic appeal. Hence music is conceived, structurally conformed, and staged for purposes beyond, but not excluding, artistic-aesthetic entertainment.

The resonance of music as movement, whether of the sound or of stylized body rhythm/motion, vibrates the body tissue or soul energy. Where the tissue resonance is out of synchrony with that of the music, a state of conflict is generated. This confrontation could initially aggravate the feeling of ill health. When the energy of music is sustained with variations (intensity of vibration) as needed, the bombardment of tonal frequencies/energies could distress the infecting organism or dis-tuned state of being. The bad energy that disables normal tissue or soul resonance could eventually be stressed and dispelled. At

1 The term music here implies the musical arts theatre of the structured musical sound, dance, dramatic arts and plastic performance arts.

the resolution of conflict, the embattled human body or soul needs to be further re-tuned to normalcy through the agency of music. The music healer knows how to generate the appropriate sonic energy for tackling the nature of an illness. This will include knowledge of the instrumental timbre and tone, ensemble texture, the structural configurations of potent themes and form, as well as the individuality of the sick person. Diallo states that "the musician needs to create a dialogue between the sounds he produces and the responses of the person he is treating" (1989:160). This assumes that the sick person is psychically tolerant, through enculturation or acculturation, to the compositional norms of the music that is used.

The African science of musical sound in healing prescribes raw (natural) harmonics that generate more healing resonance than refined or synthetic harmonics. Drums (of animal skin and wooden/clay/calabash shell), animal/vegetable wind instruments, and robust string/metal (cast iron/bronze) instruments are rich in healing harmonics. They are commonly preferred for playing healing music.

In African medi-cure practice, music, particularly, is researched for dealing with mental/spiritual sicknesses. In other circumstances, music engineers and sustains the mental-physical state that is requisite for the administration of physiological cure. Music convenes the community participation that, in turn, musters the spiritual energy of the sick person to recover and rejoin a supportive human fold. When the will is strong, the body is better in tune to fight injurious organisms.

Potent musical constructs are critical in healing music situations. Hence producing aleatory or unsuitable musical sounds could marginally act as diversion or palliative, but cannot effect or induce healing. The healing energy of music derives from distinctive structural conformations – melodic/melorhythmic/textural/formal structures. The nature of the illness or disorder will recommend the thematic development theory that will be appropriate. Strict repetition of a theme could, for instance, generate cumulative affect. Otherwise, repetition of a theme is not the norm in the compositional theory of African music. Elsewhere (Nzewi, 1997: 59-67) we have argued the philosophical-psychological rationalization of repetition in African music, if and when, indeed, actual repetition is rationalized. Dance, drama, visual/plastic props, including numerology and sign reading (of the patterns of thrown, and thereby, energized bones/seeds/sticks/stone) are of strong import in diagnosis and effecting healing. The theatre of medicine is a science that involves musical arts as a healing agent in indigenous Africa.

Bibliography

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Audio music illustration and samples

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Tracks

1. Four flute tunes by Katsuba Nwongolo. (*On the edge of the Ituri forest*. Butembo, Beni district, Nande, Congo, 1952. SWP 009/HP03, Track 12.) See Chapter
2. Likembe (finger piano) tune by Daniel Ngaimoko. (*On the edge of the Ituri forest*. Nande, 1952. SWP 099/HP03, Track 10 item 2)
3. Akontaiba by Mulobo Maswa on Ndere notched flute. (From: *Music of Africa series 24, Uganda 1*. The court of the Kyabazinga of Busoga, early 1950s. CDMOA24 Track 8)
4. Ngorombe by Saini Madera (playing two drums) with 2 other accompaniment drummers (*Music of Africa series 29*: *Musical instruments 3, Drums 1*. Sena/Tonga, Zimbabwe. CDMOA29 Track 5)
5. Drum message by Kazadi Celestin playing a lit wooden drum. (*Hanyok and Luba*. Congo, 1957. SWP 011 Track 6.)
6. Rwakanembe with Makondere gourd horns by Abanyayala Royal Band led by Bulasio Araya. (*Music of Africa series 30: Musical instruments 4, Flute & Horns*. Kitali, Hoima, Buyoro District, Uganda. CDMOA30 Track 14.)
7. Mkazi wa mulomo (The talkertive woman) by Lonesi Chewane & Joni Hetara, two boys aged about 12 years. (*The music of Africa series 31: Music instruments 5, Xylophones*. Katunga, Chikwakwa District, Malawi. CDMOA31 Track 6)
8. Hinganyengisa Masingita (Listen to the mysteries), Mzeno movement of the *Mgodo* orchestra dance by Katini weNyamombe and five players on the *Timbila*, Chopi xylophones. (*The music of Africa series 31: Music instruments 5, Xylophones*. Zavala, Mozambique. CDMOA31 Track 15)
9. Kemai, by Kankolongo Alidor and Kayoka Ladislas playing chisanji (finger piano) duo. (*Hanyok and Luba*, Kandakanda, Congo, 1952. SWP 011 Tracks 17)
10. Lumpungu, by Kankolongo Alidor and Kayoka Ladislas playing chisanji (finger piano) duo, (Hanyok and Luba, Kandakanda, Congo, 1952. SWP 011 Track 18)
11. *Ukom* music of the Igbo. Field recording by Meki Nzewi 1976. Two pieces from the vast repertory of the 6th Compartment - the last, celebration movement of the event performance form of *Ukom* music. The recording starts with a tuning prelude, capturing the normative social chitchat that often marks indigenous performance environment.
12. *Ogene Anuka*, quadruple bell music duo by Odyke Nzewi & Chimdi Nzewi.